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ABSTRACT

A symposium, held at King's Gap Environmental Education Center, focused on art education and art history and provided an opportunity for scholars and leaders in art education to discuss and react to current problems and future directions. All 21 participants prepared and presented papers in the general area of art history. Danielle Rice, Director of the Philadelphia Museum of Art's Education Division, presented one of two keynote speeches. Entitled "The Uses and Abuses of Art History," the paper surveys the history of the field in order to suggest that the discipline of art history is an articifical construct that is constantly being revised. The second keynote speech, "The Other Side of History: An Examination of Art Education in Our Schools," given by Elaine Weinstone, a representative of Educational Testing Services, claimed that little is done to advance the arts as an essential component of a complete education and stressed that the first step toward the development of an art history program is to acknowledge that cultural history is the equal of political and economic history as an explanation of events. Other participants discussed topics in the areas of: (1) teaching and learning art in museums; (2) cultural influences on both artists and students; and (3) art history instruction in elementary and secondary schools. A list of participants and the symposium schedule is included. (JHP)

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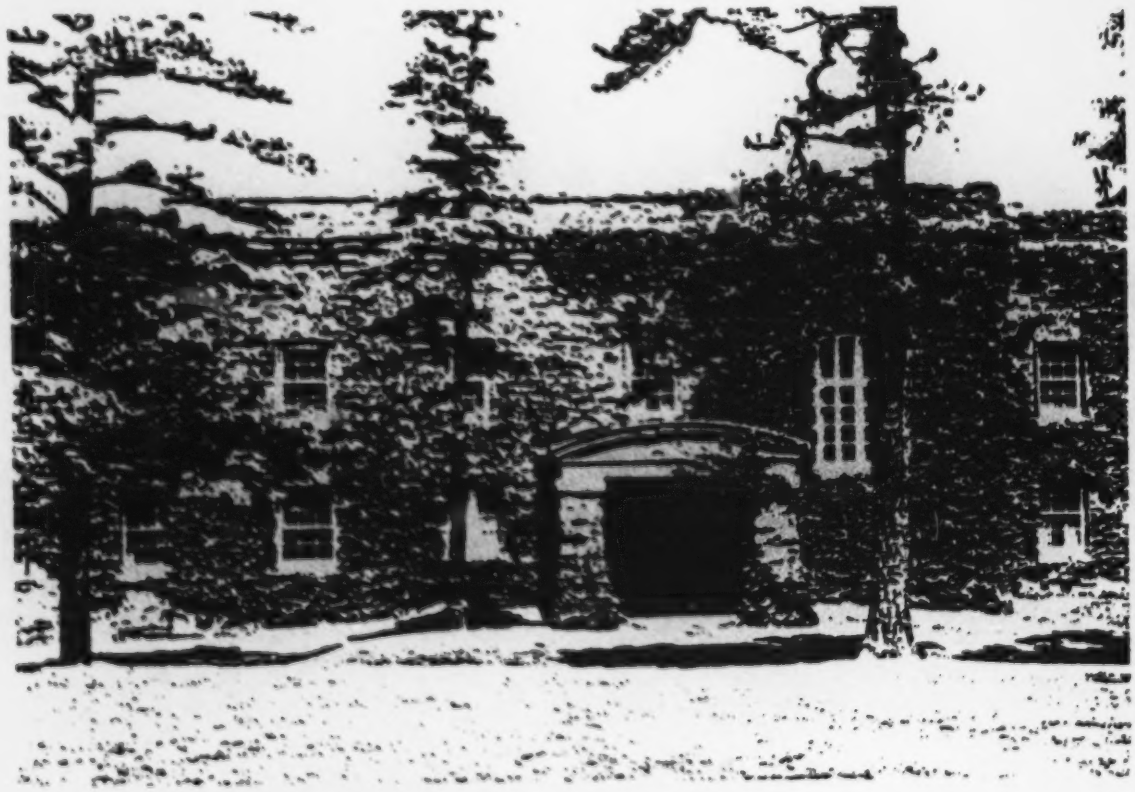
Collected Papers
Pennsylvania's Symposium II
on
Art Education and Art History

King's Gap Environmental Education Center
Carlisle, Pennsylvania



November 7, 8 and 9, 1986
Joseph B. DeAngelis, Editor

SO 018 348

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Pennsylvania's Symposium II
on
Art Education and Art History

King's Gap Environmental Education Center
Carlisle, Pennsylvania

November 7, 8 and 9, 1986
Joseph B. DeAngelis, Editor

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Bureau of Curriculum and Instruction
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April 1987

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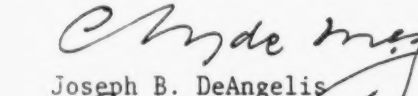
PREFACE

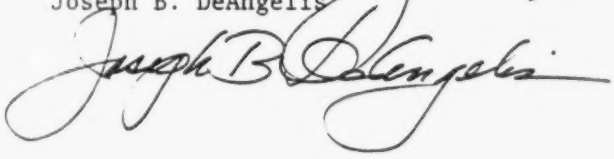
Hidden away among trees, atop South mountain and almost within view of Carlisle, Pennsylvania, is King's Gap Mansion. Built by the Cameron family at the turn of the century, 1910, the Mansion now serves Pennsylvania's Department of Environmental Resources as an environmental education site. Ideal for small groups to focus their effort and work apart from the distractions of busy government and academic life, King's Gap provided a site for Pennsylvania's Art Education Symposium on Aesthetics and Criticism early in May, 1986. It was also the site for the Department's second symposium focusing upon Art History. This document is one outcome of that second symposium.

Pennsylvania's long history of leadership and program development in art education is a point of great pride. Individual efforts as well as those of the Department of Education trace more than a century of art education programs. Over the past decade, and very recently, we have witnessed events and changes in art education, especially those that serve to bring about a more balanced approach to art curriculum. Such a balance is now working to include art history, aesthetics, and criticism among the traditional program elements that serve studio performance. The King's Gap symposia were structured to provide a scholarly setting for leaders of Pennsylvania's art education community in order to address problems and set the process of future discourse and program action into motion. Position papers, required of all invited participants and developed and presented for discussion at the symposium reflect that scholarly effort and are contained herein.

Clyde McGeary



Joseph B. DeAngelis



INTRODUCTION

The May 1986 Kings Gap Art Education symposium on Aesthetics and Criticism set a pattern of opportunity by formal and informal means for 18 invited art education scholars to present or react to ideas about the profession and related issues regarding the inclusion of aesthetics and art criticism as a balanced part of the art education process.

This pattern was enhanced and extended in planning a second art education symposium on The Role of Art History in the Art Education Process. The sequel was also held at the Kings Gap Environmental Education Center near Carlisle, Pennsylvania from November 7 through November 9, 1986, and was planned and underwritten by the Pennsylvania Department of Education's Bureau of Curriculum and Instruction, Division of Arts and Sciences.

Numerous scholars from within and without the Commonwealth of Pennsylvania were invited to participate in the symposium by preparing and presenting papers on the general topic of art history. Such writing and presentation of the papers was a major stipulation for attendance. As with the first symposium, this was unique in that it insured that all participants would be placed in active roles. No one was invited to be either a spectator or an observer.

The symposium construct had a single form: each participant would present a paper followed by questions, reactions and criticism from his or her colleagues (approximately twenty minutes). The symposium moderator, Joseph B. DeAngelis, limited each presenter to his or her allotted time. There was however, no limit on the length of the papers. For one keynote paper, presented by Dr. Danielle Rice, Director of the Education Division, Philadelphia Museum of art, one hour was allotted. The second keynote paper, presented by Mrs. Elaine Weinstone, a representative of the Advanced Placement Division of Educational Testing Services/College Board, New Jersey, was also allocated one hour. The overall time schedule for the two and one half day symposium allowed ample time for continuance of discussion in a more informal tone during the meals and scheduled evening activities.

During the symposium's opening luncheon on November 7, a welcome was given by Dr. Irvin T. Edgar, Director of the Bureau of Curriculum and Instruction, Pennsylvania Department of Education followed by the introduction of participants. Clyde M. McGeary, to whom credit is given for originating the symposium concept, rendered opening remarks which set the tone for the symposium agenda. The presentation of the papers then began and are presented herein in the order in which they were given.

Danielle Rice gave the keynote presentation with her paper, The Uses and Abuses of Art History. In it, she surveys the history of art history in order to show that the discipline of art history is an artificial construct that is constantly being revised. Through her paper, she established the position that it is irresponsible to teach art history to children as if it were a natural ordering system for classifying objects and artists into neat, stylistic pigeonholes. She cites other typical abuses of the discipline of art history and offers suggestions for more thoughtful approaches to the field.

Diane Brigham, in her paper, Three Approaches to Art History Education and Implications for Teaching in Museums, advances three approaches to teaching art history in order to examine teacher expectations for student learning in museums. The three approaches are: Awareness (expose yourself to the Masters), Presentation of Information and Art Historical Inquiry, Presentation of Information and Art Historical Inquiry. Sample goals for each approach and a related museum activity are outlined for each approach. Brigham emphasizes that careful selection of art history teaching goals and activities, appropriate to the museum setting, reconcile teacher expectations with the museum educator's goals of active looking at original art.

Bay Judson read a paper entitled Everything and Old Stuff: Teaching and Learning Art in Art Museums. In this paper she examines the parallels that are drawn between research on why people visit museums and the personal, exploratory learning processes stimulated there, and the effective education strategies utilized by art museum educators. Both areas are shown to involve individual and group experiences, problem solving and personal knowledge in relation to art objects.

Through an examination of five predominant aesthetic traditions, Kimberly Camp's paper, entitled, African Retentions, traces the origins of African cultural influence on the new world Black artist. Her paper emphasizes the need for art history curricula to include studies beyond the traditional focus upon Western European art. Camp also addresses the necessity of examining the ritualistic basis of a work of art as a means of comprehension. (It may be noted that the text citations and reference listings do not conform to American Psychiatric Association (APA) style to which the other participants did. This was the decision of the author and should not be construed as endorsed by the editor.

Earl G. McLane, in his paper, Experiencing Cultural Awareness in the Classroom, identifies the needs for making cultural awareness a critical part of classroom activity, and relating to the art curriculum, as a visual means of expressing man's innermost feelings and comment on ever-changing societies. He advances the notion that if art historians have their written documentation, visual artists have their brushes and colors and students have their quest for knowledge, then there must be a way to merge all three into a meaningful whole. This assimilation he addresses by responding to the three questions: why? when? and how?

The paper, Bringing Non-Western Art into the Classroom, by Ron Mitra, discusses ways and means of considering aesthetic production from non-Western cultures. He states that the pedagogical problems inherent in developing any historical sense through art, or creating some understanding of art through its historical evolution, are, in themselves, difficult tasks -- and that these, too, are compounded by both subjective and objective factors. To provide some insight into the teaching of art history and of how these difficult tasks can be addressed, he looks at the art of idol-making in West Bengal India, in the context of Durapuja - a popular and secularized religious celebration in that part of the country.

Al Hurwitz presented a paper, Teaching Art History: What Forms Can It Take? He takes the position that there are few, if any, books or texts which specifically address the actual teaching of art history and that that teaching usually incorporates five conditions. Hurwitz feels that in public schools, as in higher education, Art History stands for "high art" rather than vernacular or folk art. It is Western rather than third world, masculine rather than feminine, chronological rather than thematic and it is based upon what historians know rather than how they function. By comparison, he develops the paper on various other ways of teaching art history.

Judy Meinert, in her paper entitled Art History in the Elementary Grades: An Implementation, gives concrete examples of how she, as an art teacher, presented Art History daily, to her students, K-6, at the Lincoln Elementary School of the Northgate School District, Pittsburgh area, Pennsylvania.

The Discipline of Art History, a paper presented by Jennifer Pazienzo, is founded upon a series of critical questions, critical to the possible value such instruction holds for the education of children. In essence the questions revolve around concepts of content and theory in order to focus upon the true meaning of art history.

Mary Louise Ford, in her paper entitled, From Then to Now: Do We Need the "Performing Dog and Donkey Shows?" offers a conclusion that recent innovations in technology could enhance and extend student learning in art history. She describes a model of interactive computer software that aids in student comprehension of specific art works.

Jackie Thomas's paper entitled, Mona Lisa: Planning for Classroom Dialogue in the Arts and Humanities - A Model describes the situation of the art specialists' classroom and strategies this practicing teacher has developed to teach art history to her students.

The Other Side of History: An Examination of Art Education in Our Schools, the paper presented by Elaine Weinstone, citing statistics from the College Board, poses several reasons for the limited growth and development of art and art history courses in public high schools. She presents arguments for further development, specifically in the area of art history, and suggests methods that can be used in that development.

Brent Wilson's paper entitled, Of Trivial Facts and Speculative Inquiring: Philosophical Quandaries About Teaching Art History in the Schools, examines five problem areas which are germane to the inclusion of art history in the art education process. He also advances the premise that each art teacher should acquire a specialist - knowledge of a few works of art, and that he or she should teach students to inquire into art history through the process of creating new histories based on resolving differences between alternative historical interpretations.

Mary Erickson, in her paper, Is There a Place for Art Historical Inquiry in the Art Curriculum? examines three questions: What do art teachers mean when they say that they teach "art history"? How do teaching goals and

strategies differ depending on art teachers' definitions of "art history"? and is there good reason to conclude that one definition or another of "art history" should be used in building a K-12 art curriculum? Responses to these questions are advanced in the five major portions of her paper:

1. Definitions of Teaching Art History; 2. Art History As Art Works;
3. Art History As Information; 4. Art History as Process and
5. Rationale For Teaching Art History As Process.

Art History, Another Primary Element of Art Education: Program Vision and the Need for Focus is the title of Clyde M. McGeary's paper. This paper expands upon three major points of consideration for art educators developing curricula and incorporating art history into existing art education programs. The first point stressed that the "message" that art history, art criticism and aesthetics are "serious art education" implies that what art teachers have done in production has not been serious and this message can be alienating. The second point purports that the language devices used by art educators may be inadequate for the teaching of art history. The final point expounds upon a lack of a conceptual base that would serve as a focus for the selection of art objects to serve as exemplars in the teaching of art history.

James Vredevoogd's paper entitled, The Role of Art History in a Concept Based Comprehensive Program of Art Education discusses the pre-teaching preparation of art educators and the role of art history in that preparation. Included in the paper is an analysis of the problems created by the separation of theory from practice. Vredevoogd proposes a framework for foundation courses that address the problems analyzed in the first part of his paper.

As a sequel to his paper presented at the first King's Gap Symposium on aesthetics and criticism, Joseph B. DeAngelis' paper, Awareness II: More Factors for Consideration, introduces another set of management factors which should be addressed in the implementation of art history as a subject area. His paper also addresses a need for a change in attitude on the part of art teachers in order to modify their own perceptions about the nature and role of art history in art education programs.

Mary Frances Burkett's paper entitled, A Developmentally Balanced Art Education Curriculum: Focus on Art History, sets forth a structure for a balanced art education that considers the developmental stages of children. This structure addresses support for art history in the primary grades and why the balance of historical content and studio should start to shift at the intermediate level. She presents reasons why the study of art history as a distinct subject area should occur at the early adolescent level and why the focus on art history and studio, as discreet subject areas, are appropriate at the late adolescent levels.

A curriculum approach to art history is proposed by Barbara W. Fredette in her paper, From Stereotype to Prototype: Will the Real Mona Lisa Come Forward. This proposal is based on the selection and use of stereotypically familiar art works as exemplars in an instructional program for classroom teachers. In her paper Fredette includes a rationale to support the selection of stereotypes as

exemplars and their relationship to cognitive learning theory. The identification and description of perspectives of art historic inquiry, along with learning theory, are also presented as guides for the design and organization of course content and teaching strategies.

Marjorie Wilson in her paper, When Does 19 x 1 = an Art History?: From "Moments" to Centuries, examines the time span within a given semester of study, in which Art History can be taught in elementary teacher training classes. Means and methods of teaching about Art History to those with little or no art education background are also discussed.

Eldon Katter read his paper, Art History Instruction: From Theory to Practice. In it he examines what he considers to be four areas pertinent to art history instruction: (1) methodological foundations of art history as evidenced in the work of art historians, (2) concepts of art history as evidenced in the writings of art educators, (3) research foundations appropriate for relating child studies to art history instruction and (4) investigation of classroom practice.

THE USES AND ABUSES OF ART HISTORY

Danielle Rice

The discipline of art history is one, which like many others in this day and age, is in a period of self examination if not outright uncertainty. In 1982, the College Art Association, the organization made up primarily of university art historians and art teachers, published an issue of the Art Journal devoted entirely to what it called "The Crisis in the Discipline." In recent years there have been many critics of the discipline both from inside and outside the field who have attacked the conservatism, positivism, idealism and isolation of art history. Within the discipline, the revisionism of the past decade has brought into sharp question the nature of the objects traditionally studied by art history and the underlying value systems which make some types of art seem more worthy of study than others. It is therefore ironic that at this moment which, for the discipline of art history is packed with tension, conflict and irresolution, the discipline of art education, itself undergoing a process of re-evalution, is turning to its sister field for help. In this paper I would like briefly to examine the state of the discipline of art history and to consider some of the common pitfalls in teaching art history in a fashion which denies the existence of some of this conflict.

I'd like to begin by taking a little bit about my own art history background because it reflects in some ways the recent changes in the discipline. I received my undergraduate training in art history in a rigorously formalist methodology. The works of the great Swiss formalist art historian, Heinrich Wolfflin (1864-1945) were my bible. I learned how to examine works of art and discuss them in terms of their organizational components: color, light, shape, texture, etc. Using this same approach I learned how to differentiate between different masters and different period styles. I studied the history of style as a closed system with an inner life of its own, independent of outside factors. One interesting note which imprinted itself in my memory is the fact that the young professor whose enthusiasm and commitment most inspired me to go into the field in the first place was very apologetic and defensive about teaching the period of her specialization: nineteenth-century art. At that time, the early 1970's the nineteenth century was still considered by conservative art historians to be a non-existent field. Later on, when I became a specialist in eighteenth-century art, I found that I did not fit into the traditional academic schema in which one was either a scholar of the Baroque (through 1750) or of the Modern (from 1750 onwards).

In contrast to my undergraduate work, my graduate training in art history introduced me to the notion that art did not exist independently of the social and material conditions of the time in which it was created. I spent many hours tracking down these connections to the physical presence of objects. I therefore decided to do my dissertation on a topic which was safely devoid of any extant--and therefore problematic--art objects. With this "rite de passage" behind me, I left the ivory tower of academe for the treasure trove of the museum.

Now, just as books and documents are the natural focus of study in an academic environment, the presence of objects in the museum setting determines the behavior of museum personnel and visitors. Although museums are, in principle, set up according to an art historical organization where objects from one period and nationality are grouped together, in actual fact, most museums have physical limitations which make for unexpected juxtapositions and unusual lapses in the orderly, textbook pattern of stylistic progressions. Also, most museum visitors, although they are eager to learn and to interact with art objects, do not have a background in the history of art. As a museum educator I was thus faced with the specific challenge of interpreting objects in the museum setting to people who did not have four or five years to devote to the study of stylistic developments.

In trying to confront this challenge, I found that the traditional art history I had been taught in school, with its emphasis on the systematic accumulation of data, simply did not suffice. I could not satisfy a bright fifth-grader's curiosity to know why something looked the way it did with the information provided by the history of art. And I also found that facts regarding the background and training of an artist did not help to quench the thirst that people have to make meaning of objects and to understand why they are considered important. I scrambled to make up the deficiencies in my knowledge by reading broadly in psychology--to understand my visitors better--in anthropology--to get a more objective understanding of the role of art in our culture--and in the latest literary criticism and semeiotic theory--to find new solutions for questions regarding meaning.

In a sense, my own training, both the informal and the formal, reflects the trends that have affected art history in the past twenty years. In order to understand these more recent developments, it is helpful to survey very briefly the history of art history. The discipline itself is fairly young. Although one could look back to the writings of Pliny the Elder in antiquity and Vasari during the Renaissance as early prototypes, in fact the field as we know it did not begin to take shape until the second half of the nineteenth century. It was at that time that the standards for connoisseurs, stylistic analysis and iconographical decoding were established. Although the correct attribution and identification of objects were among the first important functions of art history, a "pure" art history never really existed. (For a thorough review of the history of art history to 1970 see Kleinbauer, 1971). Bernard Berenson's (1985-1959) brand on connoisseurship, based on the systematic analysis of details developed by the Italian physician, Giovanni Morelli (1816-91), was amplified and challenged by the study of the social functions of art of scholars like Frederick Anatal (1887-1954) and, more recently, Meyer Schapiro (born 1904); and the contributions of Aby Warburg (1866-1929) and Erwin Panofsky (1892-1968) to the study of how paintings mean left a lasting impression. The history of taste and patronage has also attracted the interest of scholars, while the seminal work by Ernst Gombrich (born 1909) on the psychology of perception and its relationship to the history of art continues to shape the way art is studied.

In the 1950s however, the formalism which pervaded the world of art and art criticism invaded the discipline of art history as well. The fashion called for studying art as an isolated and elevated, universal experience.

This fashion was challenged in the 1960s and 1970s just as the "pure" painting of the Abstract Expressionists came under attack from artists like Robert Rauschenberg and Jasper Johns. During this period a revival of interest in the social context of art occurred. More importantly, the work of Marxist art historians challenged the notion that the making of art and its study could exist on a universal level, outside of ideological constructions. These scholars showed that value systems which determine the objects most prized by any given culture are not absolute; they also challenged the traditional distinctions between the so-called fine arts and the other products of human manufacture. (See, for example, Hadjinicolaou, 1973).

Most recently, structuralism, the study of deep structures within the patterns of culture, and semiology, the study of the language of signs, which have had a pronounced effect on anthropology and literary criticism, have also infused a new vocabulary and methodology into the field of art history. The work of French critics, Michel Foucault (1973), Roland Barthes (1972, 1981) and Jacques Derrida (1974) have been especially influential. Understanding art objects as part of the larger network of human communication leads to new ways of deriving meaning from objects than the methods provided by traditional iconographical approaches. Effective uses of these new scholarly techniques are provided by Norman Bryson (1983) and Michael Baxandall (1985).

Needless to say, not all art historians use or support all of these different approaches and there is a great deal of controversy, as previously noted, within the field, regarding the nature of art historical methodology. But the debate of recent years has not been limited to methodology alone. Partly as a result of the new processes used to examine and to understand art in its broader context, the traditional object of art historical study has also been challenged. In the past, the history of style was a narrow, linear perspective which traced the development of Western art from the Ancient Egyptian period, through the Greek and Roman, the Middle Ages, Renaissance, and Baroque. I have already noted that the study of nineteenth-century art as well as the serious examination of American art are fairly recent phenomena. Non-Western art was rarely studied seriously by European and American scholars, and the so-called "primitive arts" of Africa, Mezo-America and Oceania were only interesting to anthropologists.

While traces of some of these biases are still felt, art historians have broadened the subjects of study considerably. The women's liberation movement of the 1960s and 70s was particularly influential. Feminist art historians not only drew attention to women and other so-called minority artists, but they also challenged the notion of a universal standard of judgment. (See, for example, Broude and Garrard, 1982). The idea that art history should only devote itself to the study of "Great" masterpieces of painting, architecture or sculpture was abandoned and the spectrum of art historical interest was expanded to include all aspects of material culture. The Impressionists are now studied alongside with the previously reviled Academic artists of the time, the popular culture of all periods is given serious consideration, and non-Western traditions are brought into play. (For a glimpse into some of the problems of revisionist art history see Varnedoe, 1974 and 1980).

Thus, from an insider's perspective, the discipline of art history is rich with diverse methods and complex in its approaches to art. But this very complexity is daunting. How are we to simplify art history so that non-specialists can teach it to young children? What is the body of knowledge that art history makes available to students? Are there responsible ways of translating the conflicting techniques used by art historians into skills that may be applied by young people to the study of art as well as to other matters?

In an excellent paper entitled "The Discipline of Art History: A Basis for Learning," Mary Erickson (1984) provides a well-thought out model for ways in which the complexity of art historical methods can be responsibly analyzed into a series of specific skills. She divides the process of art historical inquiry into three categories: skills for establishing facts (including restoration, description and attribution), skills for interpreting meaning, and skills for explaining change. She demonstrates that the acquisition of these skills is congruent with the goals of quality education as adopted by the Pennsylvania State Board of Education in 1979, and more importantly, she provides tangible methods for translating the teaching of these skills into meaningful, interactive learning. Clearly, it is not impossible to distill what, to an insider, looks like an incredibly complicated tangle of ideas and methods into a clear and well-thought out curriculum.

But, at the risk of sounding negative, I would like to point out some dangers which lie in the path of the well-intentioned educator who sets out to adapt art history to classroom use. One of the most basic abuses of art history involves the manipulation of the tools of art historical classification systems. The history of stylistic development allows us to order objects in a logical, sequential fashion. There is something extremely seductive about understanding for the first time how this taxonomy of objects works. Anyone who has taken an introductory level course in the history of art has probably experienced the joy of being able to go to a museum and fit objects into the neat system that has been internalized. To recognize objects as belonging to a particular period style or to identify the makers without reading labels, just on the basis of what one has learned about individual styles, is an empowering experience. It allows the viewer to gain control over the chaotic and over-whelming aspect of being in a museum surrounded by hundreds of diverse objects. The big danger in this approach is that one will merely pigeonhole objects without stopping to analyze, observe, or question the meaning or the effect of an object. Used only in this fashion, art history is a very shallow tool indeed.

Another important abuse involves treating the pattern established by art historians as if it were "natural" or absolute. The concept of organic development of styles is based on a Darwinian model of evolution, as is much of history. But regardless of how natural this way of thinking about the past is, it is nevertheless a construct, a man-made ordering system that is constantly undergoing changes. As I have shown, the history of art history is fraught with controversy over what to study and how to go about it. Compare several editions of Garners's Art Through the Ages (1926, 1959, 1980) and you will immediately see that the way art is ordered and studied is itself dependent on cultural and intellectual changes. It is essential to remember this because this construct often has

important blind spots and gaps. For example, in spite of recent developments, there is still little mention made of women or minority arts in standard texts. Also, as we have seen, the neat linear development of art styles from the Egyptian to the Greek to the Renaissance, etc., is an ethnocentric system used primarily to justify the existence of modern art as we know it in America and in Europe. To a Chinese student this system would make very little sense.

It is an interesting and somewhat revealing fact, that white, middle-class Americans define their ethnic identity through the study of the numerous cultures which they have appropriated. Instead of merely studying American art, we study the whole Western-European tradition. Our museums are filled with objects from all over the world. This can only make the job of the teacher of art history more difficult. In France, or in Italy, the study of art history in the classroom, when it occurs, involves primarily the study of French or Italian art. And even in America, minority groups concerned with preserving their ethnic identities do so by clinging to the aesthetic traditions of their own backgrounds. These are the famous non-museum goers that the museum, with its grounding in the appropriative tradition, is constantly seeking to seduce into its hallowed halls. Teaching art history in racially and ethnically diverse classrooms requires a commitment to treating the Western-European tradition which is presented by textbooks as the one, natural, history of art, as one ordering system among many others.

Another abuse is the assumption that slides or other reproductions adequately represent the nature of real art objects. This is unfortunately widespread even in college and university art history classes. It leads to the treatment of paintings as images rather than as objects. It also encourages some facile and arbitrary comparisons between reproductions which would lead one to believe that the originals have more in common with one another than they actually do.

A mistake that art teachers are less likely to make when teaching art history than when social studies teachers take on the same task is treating the art object as a historical document. Underlying this abuse is the assumption that a painting is a photograph into a specific period in the past, that it is an accurate and complete record of how things used to be. Of course, any art work is a historical document, but it is a very special kind of document. Insofar as history shapes human beings, there is a lot that art can tell us about the past. But the concerns of the artist in creating works of art, the manifestations of his or her emotional and psychological make-up affect the object, turning it into a personal record of ideas and decisions. These aspects of art cannot be ignored.

Of course the worse abuse of this discipline, as of any other, is cramming it down children's throats as a series of dull, dry facts and anecdotes about artists. Mary Erickson's paper, cited above, shows how art history can be taught in an active fashion. The classroom activities she designs are both integrating and appropriate. I favor this kind of approach.

In the Paideia Proposal, Mortimer Alder (1982) defines three distinct modes of teaching and learning which are essential to a quality education. "The different modes of learning on the part of the students and the different

modes of teaching on the part of the teaching staff correspond to three different ways in which the mind can be improved--(1) by the acquisition of organized knowledge; (2) by the development of intellectual skills; and (3) by the enlargement of understanding, insight, and aesthetic appreciation." (Alder, 1982 p. 22) Although a strict interpretation of Alder's model would lead one to conclude that art is best studied in only one of the modes, the third. I find that art history fits into all three aspects of learning.

The first mode Adler defines is the acquisition of knowledge by means of didactic instruction, lecture and responses, textbooks and other aids, in three areas of subject matter which include the fine arts. This first mode defines the body of knowledge which art history can make available to students through slide lectures, museum visits and classroom exhibitions of reproductions: the major monuments and masterpieces of art of both Western and non-Western traditions and an introduction to the development of styles. The second mode is the development of intellectual skills by means of coaching, exercises and supervised practice in operations which include reading, writing, speaking and listening and exercising critical judgment. In this mode, the skills and activities designed by Erickson come into play. Students learn to analyze and discern between works of art of different periods, they practice verbal skills in describing and discussing works of art and they begin to understand the decisions and choices made by artists and art historians. Adler's final mode aims toward enlarged understanding of ideas and values by means of socratic questioning and active participation. Here the important role of hands-on experience with the materials and techniques of the artist as well as the methods of the art historian, critic and aesthetician is evident.

As a museum educator I am obviously partial to a study of art history which is strongly rooted in the careful analysis and comparison of original objects. To me art history, aesthetics and criticism are inseparable. It is impossible to teach the one without the others for the three disciplines inform and affect one another in a lively fashion. There is however a question in my mind as to whether these disciplines, so rooted in linguistic and analytical skills, should be the sole domain of the art educator. I think not.

The cognitive skills developed in the process of making art are different than those linguistic skills so heavily relied upon in our educational system. While art educators can make good use of art history, aesthetics and art criticism to inform the making of art, their perspective on these disciplines is necessarily limited. An ideal approach to the teaching of art history, in my opinion, is one which combines the forces of the social studies teacher, for the teaching of the history and the social context of art, the language or communication arts teacher, for the development of a critical and analytical vocabulary, and the art teacher for experimentation and practice with materials and methods and for exposure to the special concern of artists. If we are careful to avoid some of the abuses cited above, art history is an ideal tool which may be used to break down some of the arbitrary boundaries that we have established between different subjects of knowledge. The process of learning about art, is actually the process of learning about ourselves and our relationships to each other and to the world around us. We begin to consider the

forces which affect our perception and our ability to make judgments and decisions. Taught responsibly, art history can be a vital element in helping students learn how to think.

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THREE APPROACHES TO ART HISTORY. EDUCATION AND IMPLICATIONS FOR TEACHING IN MUSEUMS

Diane Brigham

"Expose Them To Your Treasures"

This was a recent request made by a high school art history teacher who brought her class to the Museum for a lesson. It echoes many similar requests we get from teachers who are bringing classes for the first time.

"I'm trying to expose my students to art history. What famous works can you show them?"

We've just studied Impressionism," said a teacher of a first grade enrichment program. "Let them see your Impressionist Galleries."

Teachers who make such requests, have very different expectations of their museum visit than teachers who want their students to practice comparing Romanesque and Gothic sculpture, or even from those teachers who ask us to "cover" modern art. As museum educators, we may have still different expectations of what can be accomplished in a gallery lesson.

The lessons we design in museums are based on a philosophy of active looking to gain meaning from the objects themselves. The lessons are also based on our ideas of what students ought to learn about the history of art as evidenced by our collections. Our expectations of how the lesson should evolve may be quite different from the classroom teacher who wants his students to be "exposed" to great art. How can we reconcile the range of expectations teachers have for their students' museum experiences with our idea of what museum teaching should be? One step is to clarify what art history might mean to teachers and what approaches might be employed based on those meaning.

In this paper I will outline three conceptions of art history, based on the work of Erickson (1974) who noted that "'art history' is an ambiguous term" (p.8.). She used conceptual analysis to examine the meaning of the words 'art history' and studied the methods used by art historians. Erickson states that art history is commonly defined in any one of the following ways:

1) "all the art events of the past" (p.8);
2) "the study of those events" (p.9); and
3) "the presentation... of writers accounting for art historical event" (pp.175-176).

In considering the educational implications of these definitions of art history, three different approaches to its teaching can be discerned. Each approach will be discussed and followed by sample goals and a gallery strategy.

Museum educators do not usually hold such a dissected view of education in which these approaches are neatly categorized as proposed here. However, I

believe it is useful for us to be aware of the range of approaches and aims held by school educators so we can foster clear communication. Clear communication about what is meant by words 'art history' and how that translates into practice allows us to offer complementary programs to meet teachers' aims or to challenge teachers' expectations with alternative strategies.

The first definition suggest an approach based on teaching an awareness of the art events of the past, "exposure" as it were. The second definition, the actual study of art historical events, implies actual art historical inquiry to establish facts about a particular work of art, interpret its meaning, and explain change among related works over time (Erickson, 1983). The third definition suggests an approach based on presenting information based on significant conclusions from the studies of art historians. This approach probably is the basis for most art history survey courses.

Erickson's three definitions are in logical order based on historical methods. The events occur, the events are studied, the conclusions are presented to the world. However, for the purposes of describing teaching approaches, I will invert the order of the second and third definitions to read: awareness, presentation, and inquiry. Teachers generally are more familiar with the presentation of historian's studies than with the process of inquiry itself. The process of art historical inquiry also entails the highest-level thinking skills of the three, so I will discuss it last. The awareness and presentation approaches are linked as information-based while Erickson refers to art historical inquiry as process-based (1983).

APPROACHES TO TEACHING ART HISTORY

Awareness (or Expose Yourself to the Masters)

Perhaps this is not art history education at all, but rather some type of "pre"-art history education. The aim of such teaching is to expose students to a range of significant works of art. Students should know "something" about art history to be considered educated or "cultured." Students should have enough familiarity with famous works so that they recognize them when seen in books or museums.

Exposure to art in the general way can be accomplished by simply viewing famous works while walking through a gallery, displaying art reproductions in the classroom, and referring to well-known artists and their works during studio activities. Regrettably, awareness may be all the art history a teacher can hope to accomplish. Teachers cite such external constraints as curriculum guidelines, scheduling arrangements, lack of time and inadequate support from administration as deterrents to more organized art history instruction. Teachers may also lack experience with instructional methods to teach art history, or feel inadequately trained in the content of art history. Some teachers may believe art history should not hold a large role in their total curriculum other than as an adjunct to studio work. Students (along with their parents, school administrators and the community-at-large) are left with a very limited conception of what art history is.

SAMPLE GOALS FOR AWARENESS

The students will learn:

- That works of art come from every time and place in history;
- That society preserves art for people to see and study;
- How to gain access to original works of art;
- That awareness of art involves looking, which the student can learn to do;
- How to look at art, noticing details which distinguish one work from another;
- How to recognize well known works of art when they see them ("the original of the reproduction," Berger, p.21);
- To value their increasing awareness of art.

The annual museum trip may be the one exposure to art that will fulfill, in one and a half hours time, the year's unit in art history if defined as "Awareness". We can make the most of this limited time by focusing on several critical skills suggested by the awareness approach goals.

"How to gain access to original works of art" may initially suggest physical access. The student learns to go to museums, galleries and art shows to see art. But it also can suggest intellectual access: how to think about one's own reactions to a work of art. Students can learn to complete the connection between themselves and the art object.

The high school students whose teacher requested "exposure to the treasures" were asked to look carefully at Prometheus Bound by Rubens, and jot down 10 words that came to mind while looking at it. It was hard work, (which surprised the students) and the similarities and differences among lists of the people I called on encouraged more people to share their own lists. Soon we had an observation-based inventory of the subject and composition, people were explaining why they thought the painting looked "gross," and everyone had made an emotional connection between themselves and the painting. Now students had a genuine interest in analyzing Rubens' style, comparing it to other paintings in the galleries - and they had the observational information and skills to do so.

"How to look at art..." suggests several operations practiced in the preceding activity including observing, identifying, distinguishing details within the image and comparing one image with another. These skills are so basic to any other art historical activity that their teaching and practice should be a high priority.

If art history is to be a once-a-year event, then it is indeed wise to use the opportunity to teach basic looking skills. We can shift exposure, a passive type of learning, to active skill development.

It would be a mistake to consider these activities by themselves as "art history" except in the limited sense of awareness of the art of the past. However, these basic visual activities are preliminary to other, more advanced

art historical tasks. So many students who come to the museum are lacking in these visual skills that I believe it is difficult, if not impossible, to move forward to art historical tasks of distinguishing changes occurring over time until students have developed basic observational, descriptive, and analytical skills. At the same time, students need to develop subtle attitudinal changes that increase their openness to the value of looking at art for meaning. Engaging, observation-based gallery activities provide a beginning for these preliminary skills and attitudes.

Presentation of Information

This information-based approach is based on the definition of art history as the written accounts of those who study art historical events. The aim of this approach is not only the observation of significant works of art but also the acquisition and comprehension of established fact about art historical events. Alexander's (1980) educational criticism of a high school art history class describes this information approach in action.

Students taught by this information approach should be made aware of the limitations of the information they study. Reliance on evidence from the past leaves gaps where no evidence remains, and the evidence from the past leaves gaps where no evidence remains, and the interpretations historians make are influenced by the times in which the historian lives. Commager (1980) reminds us that students must learn these limits of the discipline to keep the histories they read in perspective.

The information approach is commonly taught in the art history survey slide-lecture format. The teacher extrapolates art historical information from the studies of art historians and presents to the students only that information pertinent to the teacher's objective. Janson's (1986) widely used textbook is an example of such an extrapolation.

SAMPLE GOALS FOR INFORMATION

The students will learn:

- That a number of artists, individually and as a group, revolutionized art at the end of the 19th century in Europe;
- That African sculpture is art made for specific purposes;
- That Pennsylvania German artisans maintained traditional construction techniques and design motifs, while adapting their styles to new outlets for trade with the English in Philadelphia;
- How to distinguish between Romanesque and Gothic styles of art;
- How to discern classical influence on the art of the Renaissance;
- How to trace the development of illusionism in Renaissance painting;

Teaching selected, usually chronological, information extracted from the work of art historians is efficient. Much fine art has already been investigated extensively by art historians (although the art historians would remind us that much remains to be done).

There are some disadvantages to relying on the selections of others for one's information to study. The student is subject to the prejudices of the teacher or author presenting the materials. Janson's omission of women artists until the 1986 edition may have led students using the previous editions to the wrong conclusion that there have been no significant female artists. Current editions might communicate erroneous ideas about the significance of the art of the peoples of Africa and Asia, if students were to judge by the length of text devoted to the cultures of those continents.

Not only are students dependent on the teacher's or author's choice of material, they are also subject to interpretations and explanations from one source, when there may exist multiple worthwhile interpretations and explanations of the same phenomena.

Student boredom must be noted as another possible disadvantage of the information approach. Readings and lectures are efficient, but passive. Certainly interest can pick up when anecdotes of bleeding ears and suicides are told, but the real tragedy of bored students is that boredom indicates that the students are not intellectually engaged. Absorbing information which has already been extracted from primary sources, simplified for clearer understanding of selected points, interpreted and explained in brief paragraphs does not engage students in an active learning process. Some students then regard art history as boring, when what is actually boring is the method by which they were taught.

Some teachers, who use the information approach, expect that the museum will help accomplish such goals as learning names of important artists and dates of famous paintings. It does not seem to me to be particularly efficient to expect students to memorize such facts during a museum lesson - while the students are busy writing down facts, they lose precious time in looking at and thinking about the real live art object to which their access is so limited. Objectives such as "How to distinguish between Romanesque and Gothic styles..." is in my opinion a more worthy use of time since it relies on observation of the visual information that exists in (close to) original form. The students use the best sort of information available: the object itself. They don't have to read about the difference between Romanesque and Gothic sculpture. The differences are apparent when they look carefully at original sculptures of the Madonna from c.1150 and c.1400.

Students studying the Renaissance at the Philadelphia Museum of Art learn "how to trace the development of illusionism..." by using a rating sheet on which they rate selected 14th century, 15th and 16th century paintings on visual qualities of accurate drawing and proportion, use of light and shade, linear perspective and atmospheric perspective. They observe how artists create the illusion of three-dimensions and to what degree each technique was used. It becomes apparent, based on observed visual qualities, that Renaissance interest in creating illusionistic scenes did not happen overnight. Additional methods are needed to teach historical context, but in the galleries, students are learning information about art history based on characteristics they can see.

The Process of Art History Inquiry

The third approach to the teaching of art history is based on Erickson's definition of art history as the study of the art of the past. Erickson's theory of art historical inquiry (1974, 1983) describes the method of the art historian.

Using art historical inquiry as an approach to teaching art history involves teaching the skills of inquiry. In this approach, information about works of art may be of less importance than the process itself. This process allows for "conscious reflection" (Erickson, 1979) on the past and can provide innate aesthetic pleasure (Commager, p.65). It is an authentic method for discovering information while promoting self-reliance in finding out about the past.

In contrast to original inquiry, some teachers employ a form of simulated inquiry to engage their students' interest in art history. Simulated inquiry refers to activities in which students parallel actual art historical inquiry methods. But, because the art historical event has already been investigated, it is planned to result in previously established conclusions of art historians. Its purpose is not to investigate events for new conclusions, but to involve students more actively in the learning of information. Through simulated inquiry students may also gain insights into the methods of art history and its limitations.

In The Study and Teaching of History, co-author Muessig proposes a similar strategy for general history education in the chapter on teaching activities. His activities involve the students in playing "detective." They seek information and draw conclusions about historical events through readings. Many of Muessig's model questions, however, are quite convergent in nature and are fact-oriented. Unless carefully planned to avoid some of this, these activities may promote the searching for the answer the teacher expects of "what the experts said."

Students should not be led to believe that their reading of other's research, and writing essays on other's interpretation and explanations is original inquiry. Students may notice if the only explanations for the events they study acceptable to the teacher are those already established by art historians. Student explanations might be critiqued against the more adequate ones of the historians until the students concur. How can students, with their limited knowledge and experience, be expected to develop interpretations and explanations equal to those of scholars who may have spent years investigating one small aspect of an artist's work?

Authentic historical inquiry as practiced by students may not involve works generally considered to be historically significant "fine art." Much fine art has been already investigated to some degree by art historians, and as stated earlier, it is difficult for students to contribute substantially to such investigations. Students can practice art historical inquiry on local art works from the past, their own past works, or on popular arts which are not as often addressed by art historians (Erickson, 1983).

Another difficulty of this method is the length of time needed to conduct such inquiry. Teachers must decide if this investment of time is worthwhile. Harried teachers with many other requirements to meet may only be able to utilize this approach on occasion.

SAMPLE GOALS FOR INQUIRY

The students will learn:

- That historians study works in an orderly fashion based on the work itself and related contextural information;
- How to account for changes in art works over time;
- To value the process of inquiring into the past by examining art objects;
- That art history is dynamic, with new pieces of evidence allowing for new interpretations of, and explanations for, works of art.

How can museum experiences complement the aims of teachers using an inquiry approach? While elementary and high school students usually cannot practice original inquiry of museum-quality objects (because the objects have already been studied in great depth and the evidence may be scattered around the globe), students can gain insights into the dynamic nature of the inquiry process during museum lessons.

For example, students were intrigued to learn of the mystery surrounding the exact identity of a figure in a well-known 14th century painting, Evangelist and St. Martin by Masolino de Panicale in our collection. I shared the questions a scholar had raised based on some barely visible but disturbing alterations that seem to have been made in the painting. The students could see that some sections of the figure of Martin had been repainted, and details added. The image was purported to be St. Martin, a bishop usually shown with moustache and lengthy beard. However, some visual details and related evidence suggests that the figure may have been altered to represent Pope Martin V Colonna, Pope from 1417 to 1431, in which case the image changes from a representation of a fourth century saint to a portrait of a specific 15th century pope. Students scrutinized the painting for visual clues and discussed possible alterations. The puzzle has not been conclusively solved and our discussion brought home to students the dynamic nature of art history.

Answering that "we don't know (yet)" in response to some questions helps students realize that art historical conclusions are subject to the limits of available information. Students who learn how to do art historical inquiry in their classroom are already actively engaged in the process. At the museum, they can empathize with the successes and limitations of the "pros" and gain insights into the real-life methods art historians use.

Considering the three approaches to art history teaching described here has helped me understand teacher expectations for student learning in the museum. The challenge for museum educators is to balance those expectations with museum-based goals focused on looking at the object. The activities

described here illustrate that in all three approaches students come to understand that careful looking and questioning what is seen can yield insights into the art of the past.

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EVERYTHING AND OLD STUFF: TEACHING AND LEARNING ART IN ART MUSEUMS

Elizabeth H. Judson

Introduction

The Getty Trust's clarion call for teaching art history, aesthetics, and art criticism in addition to studio art in our nation's schools (1985) strikes a responsive chord in art museum educators. Whether trained as artists, art historian, art educators, on the job, or a combination of these, art museum educators have all struggled with the joys and sorrows of teaching art, usually art history, in their museums to large numbers of school groups. The purpose of this paper is to show the parallels between the world of drop-in casual visitors in art museums and specific educational strategies designed by art museum educators for school groups and adults that have proved successful in that unique environment. These parallels are characterized by free choice and personal learning and are in this sense antithetical to those of formal school education.

Background: Advantages and Disadvantages

There are advantages and disadvantages to teaching and learning art history in art museums. On the one hand, people who work in museums can say, smugly, that they have The Real Things, The Right Stuff, the Actual Objects, with justification. Kubler (1962) points this out when comparing the tools made throughout history to the art. After defining art objects as "made for emotional experience" with a "symbolic frame of existence," he states that it is

> much easier to reconstitute a symbolic facsimile of medieval life with a small museum of manuscripts, ivories, textiles and jewelry, than to attempt to describe feudal technology. For the technology we have only suppositions and reconstructions. But for the art we have the objects themselves, preserved as symbols which still are valid in actual experience. . . (p.80).

On the other hand, personal experience, common sense, and research all tell us that neither children nor adults simply absorb art history or even a sense of art history when they visit art museums and look at the "objects themselves preserved as symbols," however "valid," they may or may not still be in actual 20th-century experience. Art history typically includes analysis of formal and expressive elements, content, and style; historical and cultural contexts; and biography, as well as the relationship of all these to one another and to other works and other artists. Art history, most often delivered in the form of tours, has been the mainstay of American art museums' educational programming since they were founded. Yet Williams (1982) points out that "far too often the viewer's direct experience of the object has been lost in this flood of information" (p 14). And Mayer (1978) notes that "intellectual approaches to a museum visit are often more off-turning than on-turning to children" (p 18).

Other problems are involved in teaching and learning about art in art museums. Gardner (1970) and Gardener, Winner, & Kirchner (1975) find that children ages 4 to 7 tend to name what is represented in a painting rather than the medium of representation, and add that "one cannot be sensitive to style if all one sees is subject matter: (p 76). Shoemaker (1984) notes the preference of teenagers for realism in art, while Bloomer (1976) views the preference for realism as a culture bias of Westerners who find one-point perspective "realistic" and "other types of pictorial language as unrealistic, primitive, or mad" (p 58). Bloomer also notes the depiction of depth, naturalism, and familiar subject matter as key determinants of what people like to look at. Gestalt psychology reminds us of the boredom factor: when closure or the naming of visual stimuli has occurred, we feel relief and pleasure and are ready to look at something else. O'Hare (1974) finds that popular taste for Impressionism far exceeds visitors' attraction to virtually anything else in the Boston Museum of Fine Arts. And at The Carnegie, in Pittsburgh where an art museum and a natural history museum co-exist under one roof, the universal preference of visitors for dinosaurs is simply accepted as a given.

In addition to all of these difficulties, there are attitudinal problems. In an article titled "Staying Away: Why People Choose Not to Visit Museums," Hood (1983) describes frequent museum visitors as people who "identify with museum values and understand the 'museum code' of exhibits and objects" (p 54). Occasional museum visitors, however, value comfortable surroundings in which to spend their leisure time and therefore prefer other more physically relaxing environments which are more conducive to social interaction with family and friends. Hood also notes,

> Particularly if these people have had negative experiences with formal education, the idea of going to a museum for a learning activity connotes an exacting, ponderous undertaking rather than an enjoyable, casual activity (p 56).

Nudity in art may also prevent some people from becoming involved in looking at art, although this problem can be solved for children who participate in an effective art program. Louis, a student in the Doing Art Together (1986) program in New York City explains how he learned not to feel threatened:

> Before when I saw naked statues, I thought it was the same as seeing dirty pictures. Now when I see naked statues, I feel much better because I know it is beauty. I know that whoever made it was not trying to be fresh but they are showing us a piece of nature's beauty.

In spite of all these problems--the difficulties in matching the content of art history with children's ages and stages, the boredom factor, cultural biases, subject matter preferences and attitudinal issues, some researchers are excited by the potential of museums as learning environments. Screven (1969)

suggests that

> the museum as a place for something called "education" to take place, in fact may have some unique advantages over more formalized public education for persons of all types and ages . . . Potentially at least, the museum is an exciting alternative to conventional education. Museums have no classrooms, no coercive forces, no grades. The visitor is in an exploratory situation, moving about at his own pace and on his own terms. Unlike formal schools the museum is basically a "non-word" world of things and experiences presented in real-life proportions. The museum should serve as an ideal learning environment for inviting inquiry, questioning and constructive practice in investigatory behaviors (p 7).

The World of Art Museum Visitors

What relationship then, if any, exists or can be built between the informal world of the casual visitor in art museums and the more formal environment of schools that involves the teaching and learning about art? A brief look first at why people visit art museums, their experiences there, and what these experiences may mean will be followed by a description of various art museum education practices.

Of all those who have speculated about why art museums exist, Kubler's (1982) notion of their inherently ritualistic origins and purposes reaches the farthest back in time and possesses the broadest point of view. He states:

> The retention of old things has always been a central ritual in human societies. Its contemporary expression in the public museums of the world rises from extremely deep roots, although the museums themselves are only young institutions going back to the royal collections and the cathedral treasuries of earlier ages. In a wider perspective the ancestor cults of primitive tribes have a similar purpose, to keep present some record of the power and knowledge of vanished peoples (p 80).

The anthropologist Newlson Graburn (1977) emphasizes ritual in relation to museums in a different way. He specifies "the major ritual function of museum going . . . as a social marker by punctuating personal and family life in a memorable and pleasurable way." (p 178) Graburn stresses these cultural expectations that we bring to museum visits as well as certain experiential needs. These three experiential, overlapping needs are reverential, associational, and educational. Reverential needs represent visitors' desire for "something higher, more sacred, and out-of-the-ordinary than home and work are able to supply." (p 180) Associational needs are simply social needs, usually met by tourism, spectator sports, etc. Educational needs refer to individual and personal ways of understanding the world.

In a very general sense the definition of museum going as ritual is similar to the findings of subsequent researchers. In a time driven, observational study Falk, Koran, Dierking, & Dreblow (1985) identified a consistent pattern of behavior common to museum visitors which appeared to be constant across subjects, exhibit forma, and exhibit content. Their findings reinforce Graburn's notion of museum going as ritual--pilgrimmages, perhaps, in the case of those visitors having "reverential" needs. The Falk study also revealed "a constant 15% of Attention to Own Social Group" which lends empirical validity to Graburn's claim for associational needs. The area of educational needs, however, is the most germane to the topic at hand. Educational in what sense? According to Graburn,

> it is to this function of the museum above all else that the visitor appeals in his effort to make sense of the world. In fact, the museum has become in itself a model of the processes of modern life. Many people look upon the world as a "museum," a model of itself, something to be studied and understood rather than participated in unselfconsciously (p 181).

A recent ethnographic study of museum visitors (Judson 1985) conducted at The Carnegie Museum of Art resulted in somewhat parallel findings. When visitors were asked, "what is in the museum?" many answered "old stuff" or "everything." They meant literally everything in the world and left it at that. While indicating positive feelings about the museum, they were, for the most part, unable to be much more specific about its contents, although some came up with examples such as dinosaurs, dishes, statues, mummies, and Impressionist paintings, when pressed. Visitors were also asked why they came to the museum, and their answers could be roughly categorized according to Graburn's three experiential needs, although an expanded number of categories was found to be more accurate. Initially, the educational category was the most problematic because the type of learning documented was so highly personal and individual. However, the theme of museum visitors engaged in knitting together recollections of their past lives, their present realities, and their future priorities emerged. The museum setting, and in some instances specific objects, facilitated this integrating, meditative process.

One young woman involved in the study who stole thirty minutes between job interviews to return to scenes from her childhood in Pittsburgh exemplifies this personal learning process. She discovered that the dinosaurs were not as gigantic as she remembered them, and that the nude statues in the Hall of Sculpture no longer caused her the acute embarrassment of former years. She was tremendously moved by the experience of revisiting her childhood haunts in the museum, and she felt passionately that today's children should be brought to museums regularly so that they too would learn to overcome the social taboo of looking at nudity.

Munley (1986) also stresses the search for personal meaning which takes place as people wander freely in museums, while S. Dillon Ripley (Munley, 1986, p 20) stated recently that learning in a museum is wondering, appreciation, and serendipity. O'Hare (1974) notes that many visitors rarely end up in the

galleries they planned to visit upon entering the art museum, yet report having had many "fortuitous encounters" with art objects by the time they exit. Bruno Bettelheim (1979) reinforces the element of chance meetings with those of freedom and personal attraction.

> I believe I never tired of my visits to the Museum of the History of Art, and never found them disappointing, because I was never guided as to how to look at works of art, told what to see in them or had their intrinsic meaning explained to me. Nor was I instructed on how to appreciate them, or on how the work that had captivated me related to the artist's life and times (p 18).

The Naturalistic Evaluation approach used in a study of the Hirshhorn Museum and Sculpture Garden (Wolf & Tymitz, 1980) yielded the categorization of museum visitor into five types: tourist, cultural novice, cultural apprentice, connoisseur, and critic. This categorization represents a more refined, empirical version of Graburn's theoretical needs. The Hirshhorn study also describes a strong desire to learn on the part of a large percentage of casual museum visitors across all these types and emphasizes that "most of this learning was of the informal variety" (p 49). Learning is defined by the authors in different ways--an open-ended, experiential process as well as formal methods employed to produce specific results. The authors also found

> an apparent preference towards contextual information and an equally strong trend away from interpretive information. People seem anxious to form their own judgments about what they are seeing, but they desire some kind of structure or framework to make those judgments more informed . . visitors still want the freedom to formulate their own opinions rather than have the museum dictate what should be appreciated and for what reason (p 29).

In addition, the authors noted, much to their surprise, that enjoyment of the aesthetic ambiance of the Hirshhorn appeared to be a powerful motivation for many visitors to increase their knowledge and understanding of modern art.

Implications for Teaching and Learning About Art In Art Museum: What Works?

The need of museum visitors for highly personal learning experiences proposed by Graburn is borne out in research and evaluation effort such as The Carnegie and the Hirshhorn studies. These studies suggest that the themes of free choice and personal exploration in the art museum environment should not be overlooked when the focus on understanding casual museum visitors is changed to a focus on the more formal process of teaching school students and teachers. Some contemporary learning theorists (Gale & Brown, 1985) would agree because they view teaching as a complex social process and emphasize both the holistic context and the learners' control over the learning process. Their finding that teenagers approach learning a second language "as a social skill necessary

for survival in their peer group" while their parents approach it as "an intellectual puzzle" (p 109) may be applicable to the task of teaching teenagers the visual language of art objects required in learning about art in an art museum. The additional finding that children use "phrases that function as a unit and can be used to bring about a desired state of affairs" also has useful implications for teaching them in the art museum. We will look now at how some museum educators have incorporated social process and learner control in their teaching efforts.

Horn's (1980) comparative study of docent tours reveals the efficacy of "inquiry/discussion" tours over lecture tours, especially in the area of participants' attitudes. And Marsh (1983) discovered that it was possible to significantly increase the frequency and types of questions asked by students on tours by modeling "interpretive, open-ended questions" and by increasing wait-time.

Under the auspices of the NEA-sponsored "Education Alternatives in Me-You-Zeums" program, Mayer (1978) tested three different approaches with 700 sixth and seventh graders in three different exhibitions. The three approaches were lecture tours, participation tours (sometimes called "experiential" tours, they were modelled on the Arts Awareness Program at the Metropolitan Museum of Art), and self-motivated games. The three games used included: (1) finding right answers and earning points; (2) placing colorful stick-on labels next to art concepts such as balance and gesture; and (3) sketching. These games were developed for the following exhibitions: Egyptian Art, Abstract Expressionism, and Pre-Columbian Gold. Of the three approaches used, the self-motivating games were the most successful. Very few students required help, there were virtually no drop-outs, and in many instances students complained about having to stop! While teachers wondered if these students had learned as much factual information as students on tours, one child explained why she preferred a game to a tour in this way: "I learned how an artist thinks" (Mayer, 1978, p 18).

While Mayer proposes "that solving art problems and learning how artists have solved them is the very meat of creative thinking so sorely needed today" (p 18), she may in fact have put her finger on one of the keys to art history and how to teach it effectively in art museums. Kubler (1962) says that

> every important work of art can be regarded both as an historical event and as a hard-won solution to some problems . . . As the solutions accumulate, the problem alters . . . The entity composed by the problem and its solutions constitutes a form-class . . . (p 33).

For Kubler, the simple concept of problem solving is the basis for an elaborated formulation of art history.

Shoemaker (1984) describes two variants of Mayer's games in her description of a museum lesson for adolescents focusing on realism in Prometheus Bound by Rubens. They include rating scales used individually, and compilations of realistic and not realistic elements in the painting assigned to groups.

Brooking and Hardy (1981) constructed a tour for high school students titled "Art Reflects Life" in which the students assumed the role of anthropologists. In the introduction to the tour students were told that they would encounter works of art that could potentially tell them about human values (what men and women have thought about life), about human feelings (what men and women have felt about their lives), and about form (how the artist has shared those secrets with you). The role of the anthropologist was explained as that of a student of people and how they live who uses

> objects to unravel mysteries of the past, the links to the present, the clues to the future. The tools are our eyes, our knowledge of the world in which we live, our own experiences as human beings (p 4).

The students were provided with clipboards which contained an introduction, an agenda of the art works to be discussed, questions to think about, and spaces for recording individual responses. During the tour analogies were drawn between Greek and Roman sculptures of Aphrodite and Venus and contemporary goddesses, and an imaginative rating game was used. The "blend of individual and group activities provided options for involvement on several levels" and "while (the students) were free to rely on their own experiences as much as possible, they were also assured of information and guidelines to help them" (pp 4-5). Teachers noted that the tour facilitated students' understanding of art as a reflection of life and stimulated their comprehension of relationships between the past and the present.

The themes of free choice and personalized exploratory learning run through all of these examples of museum education programs--from inquiry/discussion tours, self-motivated games, rating scales, and using the role of anthropologist as a tour framework. These themes echo research on why people visit museums and the kind of learning they become involved in there on their own, as well as current learning theory. They suggest that effective teaching of art in art museums should include the following elements: individual as well as group experiences; problem-solving approaches; opportunities to use one's own ideas in conjunction with readily available written information; and activities that deal with the learner's own past, present, and future.

Conclusion

The Getty Trust's call for teaching art as a serious academic subject--on a par with mathematics, language, and science--tends to place the issue in the restricted context of formal schooling. On the other hand, art museums have the advantage of not only owning the "real things," but some knowledge of alternative, non-formal educational strategies which use these real things rather effectively. However, capitalizing upon the ancient fascination of humans with "everything" and "old stuff" through teaching strategies that involve individual choices, personal experience, social interaction, and the unique environment of the art museum is an area still pregnant with possibilities. Understanding how to move students beyond the simplistic concepts of casual visitors to a deeper and richer understanding of "the power and knowledge of vanished peoples" (Kubler, p 80) is a task only just begun.

The notion that "popular education" is the main mission of museums was first described by Theodore Low (1942). He envisioned popular education as comprehensive and experiential, rather than formal and academic. Harrison (1948) added the idea that museums "encourage that kind of delighted observation where a storing of the mind is accompanied by a rapture of the senses" (p 92). Wolf and Tymitz (1980) noted the potency of sheer aesthetic pleasure in motivating the learning they found taking place in the Hirshhorn Museum and Sculpture Garden (p 53). Perhaps this all too obvious advantage of art museums--aesthetic pleasure--is the one most in danger of being overlooked in our current scramble for "substance" in art education.

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AFRICAN RETENTIONS: AFRICAN INFLUENCE ON THE AFRICAN AMERICAN ART AESTHETIC

Kimberly Camp

Recent studies by contemporary anthropologists, archeologists and art historians have produced physical evidence of the influence of African art aesthetics in the artistic expressions of African American people. It is important to note the strong evidence seen in objects of art produced for ritual purposes. These objects remain central to the culture of African American people thus are readily available as models for the use in this study. Altar pieces, ritual bowls, talismans, statuary and the burial site itself provide us with examples of consistent design motif, use of found objects such as shells and pottery, and symbolic color usage. Also important to the understanding of African retentions in African people is the similarity existing in African pantheon spiritual systems and their American corollaries.

To be sure, African influence is evidenced in the works of contemporary African American visual artists. These artists, working in painting and sculpture genres, produce works reflecting themes centered around the rediscovery of the origins of a people displaced by forced migration. Often reflecting political themes, works done by artists such as Ben Jones, Dindga McCannon, Faith Ringgold and Benny Andrews combine traditional European mediums of painting on canvas with traditional African art forms such as weaving, mask making, quilting and inconographic sculpture.[1]

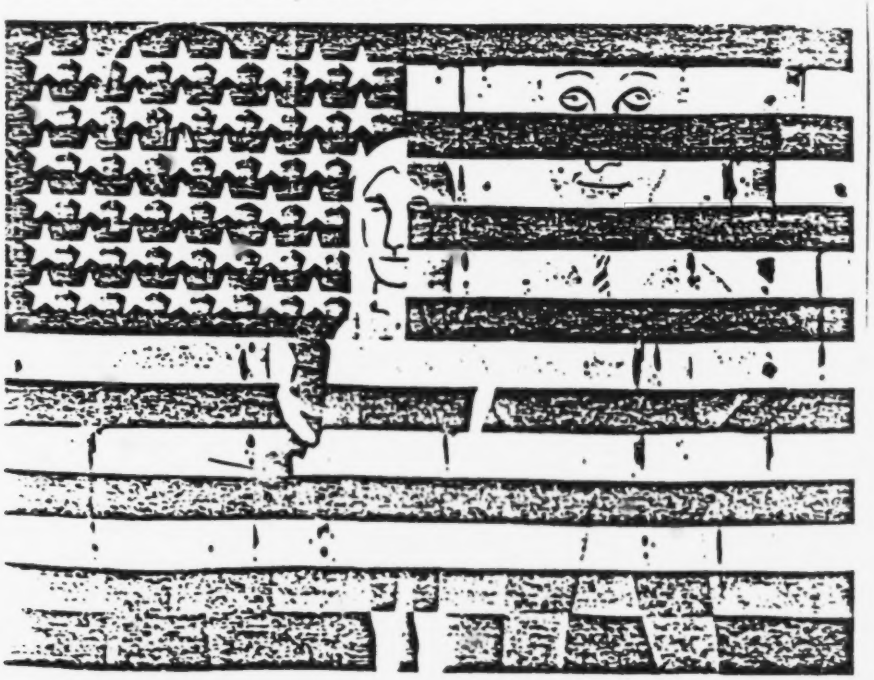
The Black aesthetic in African American art has been examined on numerous occasions with conclusions being drawn on the resulting characteristic responsibility of the artist. Ethridge Knight in his article on the Black aesthetic states:

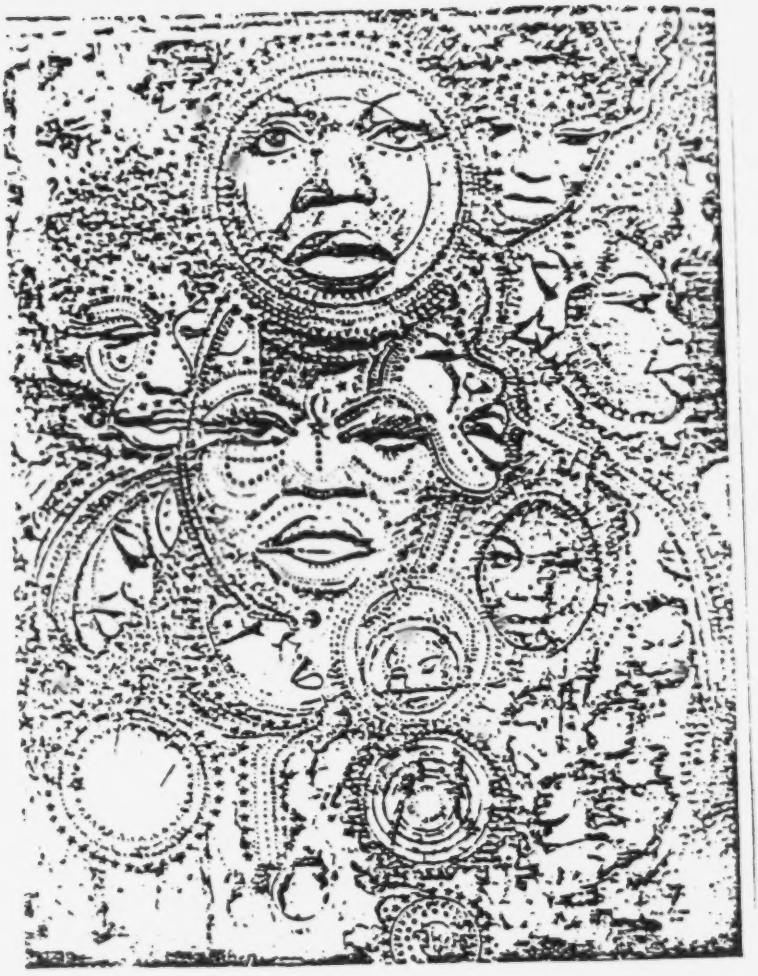
> The Black artist has a duty...(to) make his heart beat with the same rhythms as the hearts in Black people. He must listen to the drums and then tell people the messages that they themselves have seen..."[2]

In the realization of the need for a different aesthetic, many artists, including those mentioned above, accepted the challenge. They began to incorporate forms and shapes from African art while reinterpreting African symbolic coloration.

310. Benny Andrews. *Champion.* 1968. Oil and collage, 4' 2" square.
Courtesy the artist.

262. Faith Ringgold. *The Flag Is Bleeding.* 1967.
Oil on canvas, 6 × 8'. Courtesy the artist.





Ben Jones
High Priestess of Soul
1970

Dindga McCannon
Shackles, Slaves
and Prods
1972

African Retention

The influence of the African aesthetic on the African American aesthetic in historic America indicates the strong presence of a combination of several dominant African cultures. Africans brought with them traditions in design, ritual inconography and medium which have significantly affected the crafts tradition in the new world. Slave art was called to service in early America through the production of iron ornaments and implements, architecture, costuming, and pottery. Elsa Honig Fine in her study of the African American artist states:

> "In Africa, weaving, metalwork and sculpture were the principal arts, and African artists skills were technical, rigid, controlled and disciplined; characteristic African art expression is therefore sober, heavily conventionalized and restrained. However, in isolated areas with heavy slave concentrations, elements of the folk traditions of basketry, woodcarving and ceramics survived. Symbols and motifs were reworked to serve new functions, and substitutions were found in North America soil to replace the materials of the African continent."[4]

I might add that the works done by Early African America artists are just recently gaining recognition for their aesthetic/artistic merit among twentieth century art historical scholars.

The origins of African Cultural influence on the new world Black artist can be traced through five predominant aesthetic traditions: Urouba, Kongo, Dahomey, Mande and Ejagham.[5] Influence of these five cultures to manifest in new and old world architecture, sculpture, artistic temperament and character, ritual structure and iconographic art. These traditions have significantly fostered the rise of the Atlantic visual tradition for African Americans in the Americas. The societies cited, with the exception of the Ejagham, were

> "...Impressive for their urban density, refinement and complexity, but were impowered with an inner momentum of conviction and poise that sent them spiraling out into the world, overcoming accidents of class, status and political oppression."[6]

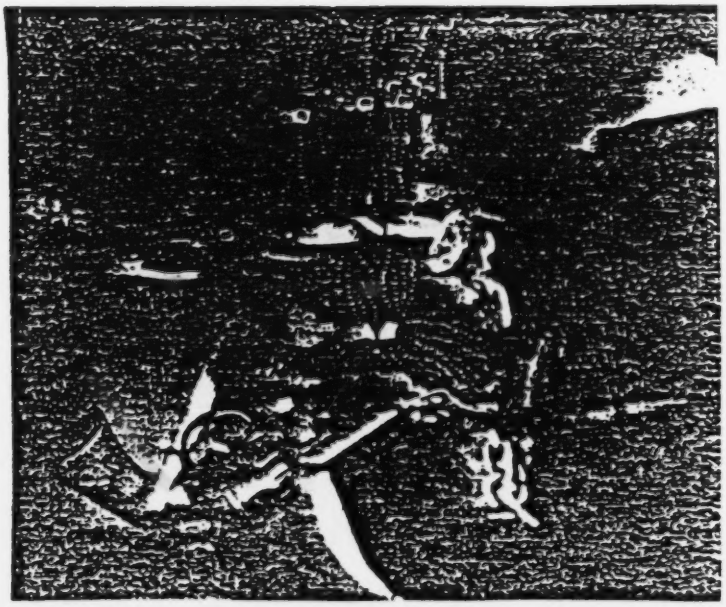
The Yorbuba, Kongo and Ejagham societies in particular present interesting evidence for the presence of African Retentions in historic and contemporary African American culture.

A close examination of the Yoruba deital pantheon reveals its exemplary influence on the Americas with regard to ritualistic art expression. The most widely known and worshipped gods and goddesses survived the passage to the Americas and can now be seen in North and South America and the Caribbean.

Concentrations of Spanish speaking Blacks and whites, and migrating Atlantic Blacks retain the presence of Yoruba gods (orishas) while mimicking symbolic gestures within the structure and form of both visual and performing arts. To the Spanish speaking Black immigrant, Yoruba religion has been translated as Santeria, the worship of Yoruba gods and goddesses through corollary Catholic saints.[7] In Brazil,[8] Macombo exists as a similar system of combining Catholic and Yoruba religion.

The above mentioned information gains validity through the support of physical evidence of the connection to Yoruba deities. It is important at this point to identify the Yoruba pantheon and their attributes and seen through the eyes and hands of the artist. In particular, the works attributed to the orishas Ogun and Shango will suffice in drawing parallels for this study. Ogun and Shango are major deities in Yoruba religion, manifesting in Xango, Macombo, Condembele, Voudon, Santeria and other religious traditions in the Americas.

The art Ogun reflects his nature as the God of War and Iron. "He lives in the flame of the blacksmith's forge...", states Robert F. Thompson in his book Black Gods and Kings.[9] Ogun serves the world as a civilizing force;



Shrine to Ogun, New York

Contemporary Cuban Shrine to Ogun

clearing forests to make way for the cities. Amulets fashioned for Ogun are predictably made of iron and feature bells for spirit voice clarity, arrows and knife edges representing the cutting edge of the god and his patron saint Owari and chains to represent the spiritual unity of the initiate. The presence of Amula Ogun (ritual objects for the god) are seen in Cuba no later than 1868.[10] Amula Ogun are often filled with imaginative additions, while keeping within the tradition of the orisha. Nails, iron bows and arrows, horseshoes and an occasional pistol embellish shrines for Ogun. His sanataria corollary is Saint Peter. Ogun is an ally in combating enemies, thereby increasing this popularity and appearance among African immigrants into the Americas, then in North America through Cuban migrations into Miami and New York. Ogun's popularity is renowned in Brazil, particularly in Recife and Salvador where Yoruba ironworking is exemplified. Evidenced too in colonial America, slaves originating from Nigeria and Yorubaland demonstrated strong skills in ironworking. Fine states:

> "Certain crafts were the province of particular families or guilds, and the kind of work assigned to a given family affected the social status of its members. The highest ranked artisans were the ironworkers, who were viewed with "respect, a mixture of fear and honor"...Not even the ironmongers wife was allowed to share his secrets, and, in fact, all women were allowed to share his secrets, and, in fact, all women were banned from the smithy."[11]

Shango is the third king of the Yoruba pantheon. He is the Thunder God whose consort is the Goddess Oya, the whirlwind. Shango's ashe (spiritual force) is seen in the thunder bolt and the fire stone, both imaginary and real. Devotees of Shango are often captured by his ashe and are driven into frenzies in which they balance flaming bowls on their heads,[12] later consuming fiery cotton balls during their dance to the God. Shango's attributes are not those of unrelenting violence and destruction. They are, however, seen in the wide eyes of the thunder priest and, in the gaze of the royal leopard who kills all felons and enemies of the state.[13] The colors of Shango are red and white, representing the fiery nature of the God and the honorific color of Obatala, father of the Yoruba pantheon.

Shango in his Santeria representative as Saint Barbara has given rise to superb statuary featuring the double edged thunder stone adorning the heads of figures sometimes robed in red and white.[14] Note the examples shown which depict two translations of Shango from Cuba and New York (l-r). Also note the impartial glance of the figures, the bulging eyes and emotionless expression - both important characteristics of the priest in Yoruba society. Oshe, or spiritual coolness demands a natural facial expression during the possession of an orisha so that he or she may be properly served by the initiate. The bulging eyes of the figures are characteristic of a state reached during possession or contact with the ashe of the orisha.

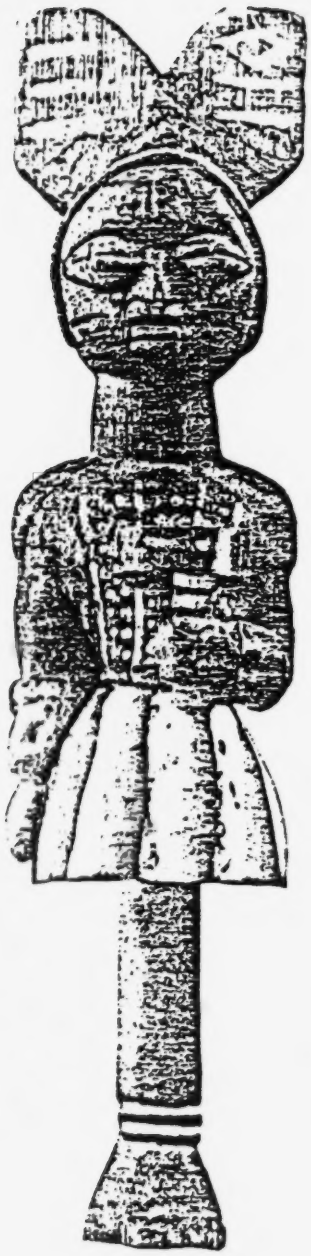


PLATE 55

PLATE 56

Ritual figures for Shàngó from New York, NY

Shango has a dual aspect due to his relationship to consort Oya, Goddess of the Niger River. He is both warrior and lover, embodying the fertilizing thrust of the thunderstone in the earth.[15] A dual gesture exemplifying his presence as Thunder God and love is often seen in Shango statuary. Fernando Ortiz states:

> "There is no more vehement or energetic spirit (than Shango). When a devotee is mounted by the spirit of Shango, he charges three times, head leading...he opens his eyes to abnormal width and sticks out his tongue, to symbolize the fiery belch of flames and raises his thunder axe on high and clamps the other hand upon his scrotum."[16]

According to Thompson, this gesture is so persistent that it is not only seen in contemporary images, but in examples found in Bahia from the second half of the last century.[17]

It is clear that Yoruba influence is prevalent in the African American art aesthetic as evidenced in the making of ritual objects. Yoruba, a myth and ritual, was promulgated through the migration of Blacks into the new world. Those populations were comprised mainly of Yourba people and the Fon of Dahomey.[18]

Works continue to be generated which exemplify these Gods and Goddesses, while celebrating their hierarchial relationship to each other.

As previously stated, there exist five dominant cultural sources in the art aesthetic of Black people in the new world. Retentions demonstrated in the people of the Kongo provide interesting information for this study of transatlantic corollarial artistic expression.

In the southern United States, Ki-Kongo words and concepts have influenced language usage and vocabulary; music, especially jazz and blues; lovemaking and herbalism. Ki-Kongo concepts are also present in many early African American cemeteries.

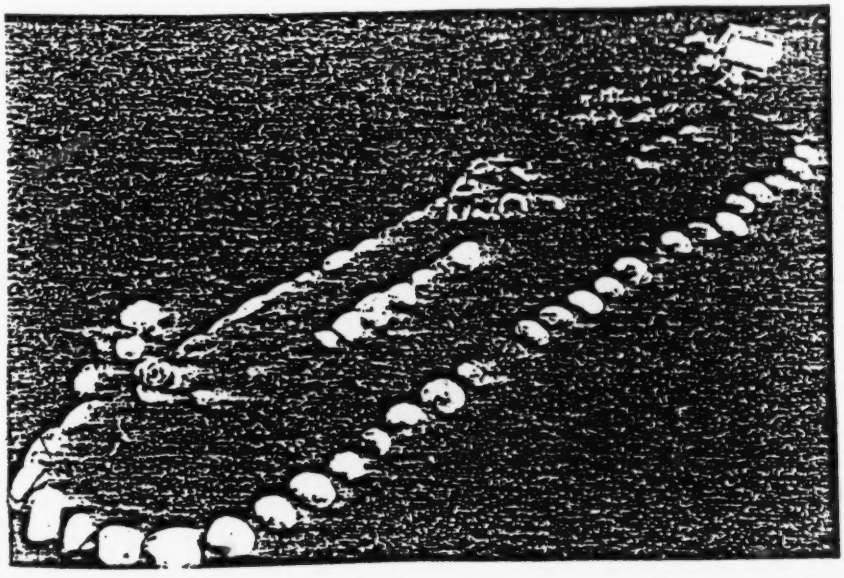
Influence and translations of Kongo art and religion in the new world are evidenced in four major forms of expression:

1) Cosmograms drawn on the ground for evoking spiritual energies;
2) Kongolese medicines and herbology;
3) Related supernatural uses of trees, staffs, branches and roots, and for purposes of this study;
4) Grave dressings for ancestral vigilance and spiritual return.[19]

In order to identify Kongolese influence in early Africa American burial sites, it is important to examine Kongolese cosmology and its symbols. Its simplest example is the cross, with the horizontal line posing the boundary between earth and heaven, God of the living and God of the dead. The vertical line links the above with the below through a power line invoking the judgement of God for the user. Kongo cosmology also takes the color white to represent the color of the dead.[20]

This information is important in analyzing the new world Black cemetery and its adornment as it relates to Kongo symbology. The grave decorations serve as medicines of admonishment and love for the deceased, while relating to the concept of spiritual return. Grave sites in Georgia, the Carolinas, Virginia and Pennsylvania serve as examples of this Kongolese practice. Other important grave adornments are objects last used by the dead, such as plates, cups and saucers as well as shells thought to be closely associated with the immortality of the soul. Seashells appear as adornments across the United States, Haiti and Guadalupe.[21] Often, the seashell was replaced by gleaming white bathroom tile - correlated with purity, water and death.[22]

Carolinian burial site adorned with shells



Until recently, the African American art aesthetic in the America was thought to be a bastardization of European tradition, the latter being heralded for its development and sophistication. Studies, however, indicate the exact opposite may be true. The pervasive influence of African society with regard to African American art aesthetics and philosophy has survived both forced and voluntary migrations of Black people in both contemporary and historic societies.

In closing, I would like to cite a brief example on the society of the Ejagham.

Ejagham people coming from the Cameroons and southeast Nigeria dispel the myths about Africa lacking a tradition of writing and civilizing arts. Through a complex system of symbols, the artists of Ejagham excelled in the areas of playwrighting and poetry, costume design, painting, drawing and mime. Both males and females in this society pioneered new dances and new dramas which oft times were sold to neighboring countries.[23] Clearly, the role of the artist in this society is as an integral part of the whole, as special to but not exclusive of their creative endeavors. I would presume that this role is persistent in contemporary African American Society today.

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NOTES

1) Fine, Elsa Honing, The Afro American Artist, Holt, Rinehart and Winston Inc., New York, NY, 171, pp. 191,208,252,269

2) Ibid. p 195

3) Ibid. p 197

4) Fine p 2

5) Thompson, Robert F., Flash of the Spirit, Random House, New York, NY, 1983

6) Ibid. p XIV

7) Whippler, Migene Gonsalez, Santeria, Original Products, New York, NY 1973 p 13

8) Ibid

9) Thompson, Robert F., Black Gods and Kings, Random House, New York, NY, p 7/1

10) Thompson, Flash of the Spirit p 54

11) Fine, The Afro American Artist, p 17

12) Vivaldo, Costa de Lima, A Ceremony for Xango, The University of Bahia, 1959, p 17

13) Thompson, Flash of the Spirit, p 86

14) Ibid. p 87

15) Ortiz, Fernando, Los Bailes y el Teatro de los Negros en el Folklore de Cuba Havana Editions, Gardenas, Cuba 1951, p 235

16) Thompson, Flash of the Spirit, p 92

17) Ibid. p 93

18) Haskins, Jim, Voodo and Hoodoo,Stein and Day, New York, NY 1978, p 26

19) Thompson Flash of the Spirit p 108

20) Ibid. p 108

21) Ibid. p 135

22) Ibid. pp 135, 136

23) Thompson, Flash of the Spirit, p 230

EXPERIENCE CULTURAL AWARENESS IN THE CLASSWORK

Earl. G. McLane

"Art is a visual history of thought." This statement was made by John Canaday in one of his narrated arts and humanity films shown to my students in a class I taught a few years ago.

I have made reference to this statement many times as I felt it expresses the very essence of communication through intelligent creativity.

In this paper I will take the position of identifying the needs for cultural awareness in the classroom as related to art as a visual means of expressing man's innermost feelings while commenting on ever-changing societies.

The historians have their books, the artists their brushes and the students their quest for knowledge. Why, how and when do these three merge into a meaningful whole?

Let Us First Look at "Why"

To understand that which we take for granted today has taken many life-times to develop. The thinking process involving ignorance and reasoning, acceptance and rejection, needs and desires, fantasies and realities, love and hate, freedom and bondage, have all been a part of the artist's comment on life. It is through his observations that the artist speaks to us and this communication is what we hope the students will understand.

The discovery of other cultures in other times transports the child on a marvelous adventure tracing the development of style, processes, ideas and interpretations which can be intuitive, subjective or highly prescribed procedures.

Students want to know about the past. They enjoy looking at pictures and talking about the strange customs, dwellings, physical appearances and costumes of people in other lands, both past and present. Not only is this important to them but it is equally important for them to understand their own environment and be proud of their own cultural heritage.

Pride and being proud. Are we bringing up a society that is losing is sense of self-esteem? Boys and girls do not always take pride in where they live, which unfortunately can create a life long stigma and can result in behavioral problems. Living on the wrong side of the tracks is very real to some youngsters, therefore, we need to explore their neighborhoods for ethnic arts, cultural resources and search out art forms of which they can be proud.

The students work is reflective of their environment. As Katherine Kuh states in her book, Art Has Many Faces, "the enrichment each man draws from his own environment is too deeply woven into the fabric of his art and it is difficult to consider one without the other."

The student's own positive self image is strengthened through understanding the art in his environment to which he can immediately respond. The immediacy, however, can also be a slow process if the discovery is not recognized by the competent and creative teacher.

The question arises, what art form can we use to increase the student's knowledge and at the same time strengthen his self esteem?

Architecture is the most obvious. The urban child lives within the confines of a few city blocks. Buildings are his world and an architectural awareness that is indicative of his immediate environment helps to develop an appreciation and a sense of pride.

A walking architectural study tour of the area in which the school is located can be correlated with the social studies program as an interrelated unit. This correlation is a perfect marriage of two subject areas concerned with man's physical and practical environmental needs along with his desire to enhance surface areas with decorations.

Being cognizant of the beauty and styles which are expressed in the facades of factories, shops, warehouses, apartment building, homes and other miscellaneous edifices, the student just might acknowledge the fact that his environment is one of importance and is a definite integral part of the city, thus contributing to the total picture of the cultural climate.

A study of the neighborhood acquaints the child with the peculiarities of detail and not just the panoramic view of structural shapes. The economic and occupational factors of the neighborhood face the child with the reality of identification.

It is also important that the students realize their own cultural heritage achievements, as these become their measure for self esteem.

Surprisingly enough, this awareness lesson works well, not only with junior and senior high school students, but also with the students who are having emotional problems plus others who have personal identity problems. All would find the lesson adventurous.

The study of architecture as a neighborhood environmental art form can explore the history of architecture according to the appropriate grade level.

The creative teacher and even those who may perhaps have more traditionally sequential preparation have no problems in developing lessons where students learn to appreciate art as an extension of man's thought through multiplicity of self-expression. The lessons can stress active participation rather than the passive observation as we endeavor to make the students become aware that the expression and communication of an idea and what we see, think and feel is accomplished with a purpose.

While developing art appreciation based lessons, we are creating an atmosphere conducive to accepting and respecting various students' opinions that allows us a closer look at students as people with ideas representative of basic human through. This is what art history is all about. This approach to lesson planning is essential to leading students to newness of thought while it appeals to their senses and desires to express and communicate ideas to their peers.

The relationship between art and other subjects, regardless of how unrelated they seemingly appear to be, can be dealt with by discussing the possibilities with the classroom teacher, which brings together a meshing of ideas and clarity of thought through team planning for a unique multi-curriculum experience.

In the following pages I will propose three very abbreviated lessons that help to develop self-awareness, self-reliance and self-expression while bringing together an understanding that art and civilization are inseparable.

We Will Now Look at "How"

How am I going to incorporate an art history lesson with a creative art experience?

Like the words in the song "Do-Re-Mi" from the Sound of Music, "let's start at the very beginning" and the beginning for us is prehistoric art.

The objective of the lesson is to have the students develop an understanding of the need for prehistoric man to express himself through his art as well as his purpose. The students shall also have an understanding of symbolism and beauty in simplified line, form and color.

In order to carry this relationship over as a personal art experience, it is important that the students have the opportunity to simplify forms, work with limited colors (mixing liquid paint from a powder form), work with primitive tools (such as feathers used for painting animal shapes and twigs for outlining the forms) as they illustrate a story based on suggested subjects.

What are the expected outcomes for the lesson? Well, the students will certainly realize that art has always served man's need to function on various levels of civilization even without sophisticated art materials and that his visual expressions, through stylized forms and limited colors, are of a caliber beyond reproach.

Going from a pre-historic art experience we will step forward in time to the Baroque period.

The objective is for the students to have a clear understanding of the theatrical effects found in architecture, painting and sculpture through the use of sudden contrasts of light and shadow, massive forms escaping their boundaries and the use of dramatic effects by the visionary artists. The upper grades can study the religious reasoning behind these grandiose artistic intents.

Because of the illusionism of depth through perspective and strong foreshortening in Baroque art, the students find this style fascinating. A lesson plan based on decorative two point perspective line compositions allows the teacher to develop a strong art history lesson by introducing the characteristics of Baroque art as the focal point. Working with contrasting lights and darks (chiaroscuro) and successfully employing one point perspective, using monochromatic color schemes in a composition of varying lines to create interest, challenges the student to think and work on a problem solving creative experience.

A lesson of this nature also allows for dialogue to take place on the special visual effects as seen through the eyes of the 17th century painter and the technical illusionary effects produced by 20th century computers and innovative technicians.

Leaving the majestic Baroque period to concentrate on the teaching of the 20th century modern or contemporary art forms also allows for lively group discussions as the students develop an awareness of the complexity and planning of modern or contemporary art forms.

The objective here is for the students to realize that today's art with its sometimes disturbing non-objectivity is founded on the same art principles as those of the more traditional schools. What is the artist trying to say, when he many times uses a language only he can understand? Gombrach (1978) in his book, The Story of Art, states, "there is no such thing as art, there are only artists". Can the students understand this? Can they zero in on that which is oblique in statement and yet artistically profound?

Marcel Duchamp's "Nude Descending a Stair Case" is a painting that lends itself well to this unit because it is a recognizable shape and at the same time abstract.

Students relate to the futurist style because of their familiarity with the camera and the visual effects of slow motion as seen on television. Their involvement can be of a personal nature by photographing an object in motion and abstracting it on paper by overlapping parts to show movement. In doing this the students can gain a clear understanding of structural involvement in futurist painting and of the transformations that take place when the artist takes an object and relates it to new shapes.

We expect students to express intelligently their feelings and observations as we strive to cultivate their tastes through creative thinking.

The Third Consideration "When"

It is my opinion that children should be exposed to cultural awareness in the very formative years of their education. The relationship of art to their environment, to a correlated program of studies, and to their environment, to a correlated program of studies, and to their very being should not be denied them.

The opportunity for correlating subjects on any grade level is endless. It can happen in the language arts class, it can happen in the math and science classes, it can happen in social studies, it can happen in industrial arts and home economics, and yes, it can happen in physical education also.

The art specialist and the classroom teacher should work together to create a bond of universality in their teaching which sharpens the students' understanding that classroom studies are interrelated. As Thornton Wilder so graphically put it in his play, "Our Town", when referring to the address on an envelope, "the United States of America, Continent of North America, Western Hemisphere, the Earth, the Solar System, the Universe, the Mind of God." This illustrates that component parts contribute to the whole. One element cannot have meaning without the other, nor should subject areas work independently of the others. By teachers working together the students will have a clearer understanding of why they are learning and how the learning affects their future. Their future will become the "yesterdays" of tomorrow's scientists, historians, philosophers, and artists, and they will leave behind them a record of "Art as Visual History of Thought." When? Now!!

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FRAMES OF REFERENCE: BRINGING NON-WESTERN ART TO THE CLASSROOM

Ron Mitra

Looking for a Ground

Many years ago, soon after I first arrived in the United States, some friendly natives decided to enlighten me about certain important events in American history. So they took me to see a fort, but it was nothing like what I had imagined. This "fort" was at best the remnant of a stockade, with a good bit of it obliterated by time and by nature. It reminded me, in a funny sort of way, of the decaying estate of a landlord in the Indian countryside. Something of a relic, I thought, detached from the core of things.

My university campus, on the other hand, rose sharply from the belly of the Pacific Ocean, much like a fort I once knew in Allahabad, India. A sprawling structure of brick and stone, also ravaged by forces known and undeciphered, but still in command of the waterfront where once upon a time three rivers met. The difference was that the university buildings did not feature turrets and cubbyholes for gun placements, and back in Allahabad, rats and other creatures scurried along the subterranean vaults of the fort.

Later, when we talked about these things, we told many stories of fierce battles, often bloody and stupid, which bound together that excuse for a battle station, a speck in the desert which my American friends still insisted on calling a fort, and my mammoth, labyrinthian bastion of emperors, the only kind of fort I would accept as real. We were scientists all--marine biologists, nuclear physicists and oceanographers. Our chief weapon was our logic, and we weren't about to yield any ground to nostalgia!

Somewhere in the middle of all this a couple of Europeans (also scientists) had joined our group, and soon we found ourselves talking about medieval French castles, and yet many more bloody battles. Those chateaus with their moats and battlements seemed a lot closer to home for me, and at the same time brought to my hosts a sudden recognition of their European ancestry. We were now refining our arguments. We were distinguishing between colonial outposts around which cities grew--in India, Indo-China and the New World, and those indelible signatures of feudal and imperial times, undiscoverable in three hundred years of American history.

In any event, with the advent of the missing link, I mean the French chateaus, our debate was doomed. Forts are connected by sieges and counter-attacks, by cannons and crossbows, by scheming generals and shameless traitors, by defense of deities and conquest of peoples, and always by many, many victims. The materiality of forts is inconsequential as mere fact, but significant as artifact and as sign. Arguing about stone, brick and wood, about riverbanks and moats, and even about design is quite pointless. I can describe these things for you. We can understand how these things fit together. But we can't debate them as structures without context. I am willing to imagine the fort in your mind provided you try to visualize the one I live with even when I dream.

Looking for a Subject

The young man sat in the same corner everyday. He didn't utter a word in the classroom, but always had an admonishing look about him as though he didn't approve of our common pursuit. They were college freshmen all, and I was a first time Teaching Assistant, and together we were "doing" the Jews and the Greeks, holding ourselves up under the first light of Western Civilization. (What an irritating responsibility, I used to think, looking ahead to Romans and Christians, the Middle Ages and the Renaissance, the Enlightment and the Nineteenth Century, and finally this one. What an absurd undertaking, guiding these cynics all the way to the "present".)

Then came his first epistle, instead of the overdue paper.

"You have no right to degrade the Old and New Testaments by talking about them as history, or literature. The Bible belongs in people's homes and in churches, nowhere else at all."

What followed was a confused discourse on "why I live the life of true Christian", but with several very intriguing points:
1) It is all right to discuss Pagan myths---Greek epics and tragedies, sculpture and art in the classroom. These things do have to do with our cultural and historical preoccupations, our secular life.
2) It is not all right to include any aspect of the Bible or any art which tries to represent biblical themes. (He wasn't sure whether the "Christian" works of Giotto, Da Vinci, Michaelangelo and El Greco which we had barely tasted as subsequent aesthetic possibilities ought to be dismissed as bordering an idolatry, or preserved, like the source of their inspiration, in absolute reverence, outside the concerns of secular society, outside history.)
3) It is not all right at all to compare anything in the Judeo-Christian and Hellenic traditions to things non-Western. Such efforts only confuse students by undermining the centrality of Western Civilizations, and within that the absolute, unique place of Christianity.

Meanwhile, we had been plodding through Homer and the Geometric Style in art, through the poetry of the Psalms, through a sampling of the artist's view of major events in Christ's life, and in conjunction with a theme of the course, through artifacts that demonstrate the conceptual unity and practical amalgamation of that which is religious and secular in Hindu culture. Specifically, I had chosen, as supplement to the course material, poetry and painting that represented the exploits of Krishna, Krishna as divine and human, as savior and cowherd, as stoic and epicure, as detached (in his utterances of the Bhagavatgita, for example) and indulgent (the paintings depict him as a fierce warrior, a prodigious gourmand, and above all the greatest lover of all times).

Other letters followed, always in lieu of assigned papers. They were all protests against social and historical commentary on traditions and subject matter in classical art and literature. No one else in the class agreed with the young man's fundamentalist views. He communicated his displeasure privately, in writing, and only to me.

Looking for a Form

"Homer could have written anything, any way he wanted. He had the talent you know, the real genius."

She was one of the brightest in that class. Same term, same place, where we began with classical antiquity. Baffled and curious, I replied wisely, "Why don't you elaborate? Go on, go on...."

"Well, Homer could have written short stories or novels, one-act plays or even deep two-liners like Haikus. He happened to like long drawn out stuff. So he went for epics!"

"You really believe he had all those choices of form, don't you?" I must say I was quite astonished by the casual way she spoke.

"Why not? I chose to come to this school. I could have gone to any one of a dozen others."

Absolute egoism, I thought, a sign of the times. The rest of the class disagreed with her (except for the silent one in the corner), vigorously but intuitively. The debate didn't convince her at all, and she had the upper hand in namedropping.

"Those Greeks were really fascinated by geometry, weren't they? And if you look at the famous 'Shipwreck' scene from one of those old vases, you'll also find how abstract they could be. One more step, and they could be painting panels like Mondrian!"

Such comments did not allow us to talk about historical periods, the development of techniques and styles, tradition and individual talent, and even the technology of the artist's craft. Later in the year I talked to a colleague who had had the same student in a class on the Middle Ages. Apparently she had raised the same questions about Dante and Giotto. Dante could have written a three-part novel, and Giotto could have been a Cubist if he wanted to!

Looking for History

During the fifties and the sixties, around the time when many African nations gained independence from colonialism and became separate states (as we know them today), all kinds of publication on sub-Saharan Africa began flooding the market. Among other literature, I remember reading about new excavations in that continent, organized principally by the newly independent regimes, but with considerable help from European archeologists. In this quest for identity, this catching up with history, there were two startling revelations which I cannot forget. The archeologist's shovel discovered in various parts of black Africa (what has been called "lost cities"), and, along with that, historical "documents" in stone that could be read even more clearly than scrolls and parchments. For many of us, this evidence of highly advanced civilizations was the source of great excitement. I remember spending hours with American friends on fantastic speculations about the new discoveries.

That was the happy "surprise." The scandal lay elsewhere. Apparently, European archeologists hadn't bothered with such excavations during the heyday of colonialism because they hadn't expected to find anything in the heart of Africa! "There aren't enough written documents to warrant such efforts", they had said, and then had gone about their work in Egypt, Mesopotamia, or the Indus Valley. That, for them, was real history. For Black Africa they had invented another science--anthropology.

Now, the discovery of lost cities created a stir among Africanists and art historians generally, but there were still those "scholars" who tried to prove that those civilizations weren't indigenous, and that any outstanding cultural and aesthetic achievements of an ancient Africa came about because of "external influence." From that standpoint, one could still hold on to a shameful ideology and at the same time delve into the newly discovered cultural artifacts with gusto.

There is, as usual, another side to the story. Because of the novelty of the discoveries and what a friend called the still "missing pages" in African history, a resurgence of interest in the history of African art would continue to face many difficulties. That, of course, is not my point. The point is such problems in the reconstruction of history have an altogether different status from ideological preconceptions that prevent the spark of interest in educators from lighting even a small fire. Has the history of African art found its way into the classroom?

Changing the Discourse: An Interlude

In trying to bring intercultural subject matter and perspectives to the teaching of art history, the first obstacle one is likely to encounter is the lack of a common frame of reference. This barrier cannot be broken by accepting incomprehensible and "non-negotiable" differences between alien cultures. In other words, historical relativism will not get us anywhere in trying to understand the development of art everywhere.

Both logically and methodologically, it is necessary to find a common ground that can bring together objects and contexts that are vastly separated in space and in time. In particular, the role of imagination is crucial to bridging any "aesthetic gap" that might exist at the outset, and also to getting a feel for differences in the subjective sense of history. After all, our consciousness of art history has its own history.

Secondly, as it is in the consideration of Western art, the choice of subject matter will be largely dictated by dominant events and preoccupations in these other cultures, by the aesthetic sensibility of their peoples, by the evolution of artists and schools by breakthroughs in style and technique, and so on. The main thing is that nothing is sacrosanct in the choice of subject, a matter integrally connected with the teaching of art history. Starting with classical art, a comparative presentation that includes art from outside the Western "mainstream" might be startlingly refreshing and, I believe, quite accessible to the imagination of students.

In an endeavor of this kind, a primary challenge to the willing teacher comes from nonexistent or impoverished texts. Let me explain. In considering, for example, the development of Asian art, we have to remember that Asian civilizations have two basic, distinct cultural roots--Chinese and Indian. Interpretation of two civilizations, transformations and local variations of their culture, their subsequent interactions with Western colonial powers, go a long way toward explaining the rich and intriguing examples of visual arts in many Asian societies. Variety, complexity and contradiction in aesthetic production can be easily imagined if one remembers, for example, how the major religions, Hinduism, Buddhism and Islam, develop within the Sino-Indian context. Add to that Confucianism and Taoism in China, Jainism and Sikhism in India, Shintoism and Zen-Buddhism in Japan. Next, look at all the sects, faiths, cults, and ideologies of regional and local variety. Clearly, it makes sense to assume without prejudice that classical/religious art that arises out of such complex and contradictory situations will be no less intriguing than comparable art from Europe.

If, however, one is stuck with the idea of the "East" as a monolith, or with pervasive reductionism in the description of Asian societies in available texts, then these texts are not particularly useful to students and teachers. One can still find fantastic and mythic depictions of Asian cultures in textbooks, along with a free and uncritical use of phrases like "backward society," "yellow kingdom," "Hindu superstition," etc. Under the circumstances, generating a spontaneous and grassroots interest in Asian art will remain difficult if not impossible if acquired biases are not rooted out first. This would imply a thorough revision of attitudes in the historical material that constitutes the background for art history and of attitudes toward Asian art which one still finds characterized as alien, unitary and formally deficient.

Realistically speaking, while textbooks continue to uphold long discredited values, there has to be some other way of subverting this status quo. From this standpoint, the teaching of art history can play a unique role in both aesthetic and cultural orientation. It can develop both a sensibility to art and a sense of history. The inclusion of non-Western art in the classroom no doubt provides a bigger challenge to teachers. At the same time, it completes the humanistic effort by bringing in a richer and more diverse subject matter, and a fresh way of looking at familiar issues. As far as presentation is concerned, I am suggesting the use of storytelling, an art in itself, and one that most teachers are quite familiar with.

The value, purpose and method of including non-Western art in art history classes (I mean integrally, not as an after-thought) cannot be overstated. So I shall restate my argument somewhat differently:

1) Broadening the base of art history can bring to light the subjective biases of students more easily. As we have seen, students' views of Greek art and literature can be just as insular and ethnocentric (an uneasy egoism pushed to the extreme?) as their misgivings about Indian art. The defeatist attitude is to take these biases for granted in one instance (Asian art) but not in the other (Greek art). To put it another way, addressing student misconceptions about the development of form, style and tradition in art, about periods and

genres, about the consciousness and passion of the artist, is facilitated, not hindered by a comparative cultural basis for communication.
2) On the other hand, objective impediments have a different status. Not only is there a problem of "frame of reference" in textbooks, it is hard to find a place where formal and evolutionary issues are dealt with comparatively. For example, the origin and development of perspective in Western art are explained in many places, but not the absence of perspective (and often even foreshortening) in Chinese or Indian painting. The other side of the coin is that for most students, the language of Giotto's paintings, or for that matter, of Shakespeare's plays, is no more easy to grasp at the outset than styles of temple sculpture in South/South-East Asia, or the struggles of a contemporary Chinese artist grappling with the principles of "socialist realism." The only difference is that "not getting" something that is supposed to be part and parcel of their cultural heritage can produce in students both a sense of unwanted guilt and a conspicuous intransigence.

In attempting to explain any aesthetic phenomenon, theory is not free to choose what suits it in the course of history and omit all the rest. But while the importance of a comprehensive framework and a broader range of subject is being considered, and textbooks are being rewritten, is it possible to introduce some of the issues I have raised in the context of a living tradition and living art? To answer this, I have to proceed to my longest story of the day.

Looking for a Language

Less than a mile from the house I grew up in, in South Calcutta, there was a community of idolmakers. Every year, by late August, they would open up their communal workshop and begin work on statues of Durga and her children. Ganesh, Druga's favorite son, with his elephant head and pot belly was riding a mouse. Kartik, her vain and narcissistic other son, sat perched on a peacock. Lakhsmi, Durga's daughter and the goddess of fortune, always glittered of learning and the arts, dressed in white, rode on the wings of a great big swan. Their enemy, the demon Mahishasur was always made to look cruel and vicious--a human form climbing out of the carcass of a water buffalo. For me the most fascinating creature was Durga's carrier, the lion, pouncing upon the demon, helping out the great goddess.

Week by week, the statues took shape, lions and swans and Kartiks of different sizes, made by different artists all clustered together. Every day after school, we stopped to watch the idolmakers transform all those mythical characters into living things. First came the skeletons of bamboo and straw, then the shaping of the clay--the magical emergence of form. Then came the painting--different colors for different characters, then the eyes. The eyes took the longest to finish. Next, the idolmakers began sharpening the features and highlighting shapes, adding on hair, clothing and finishing touches. Finally, they took out the decorations. Crowns, garlands, ornaments and weapons. By the time the work was done, drummers from the surrounding villages had already arrived in Calcutta to let us know the Drugapuja was around the corner and they were in town to be hired by different Puja sites. I had been ready for a long time!

Ah yes, the legend. Druga is one manifestation of Parvati (the black goddess Kali being another), wife of Shiva who is one of the Hindu trinity. Her story, like many others in the culture, is about the victory of gods over demons, of good over evil. The demon Mahishasue (demon in the guise of a water buffalo) was terrorizing gods and humans alike and no one could resist his growing power. Through a long chain of events, it fell upon Parviti to deal with the demon. Parvati was transformed into Durga, her third eye ablaze and her ten arms carrying weapons of war. Riding on her lion, she attacked Mahishasur and at the end of four days eventually destroyed him. Once again there was peace on earth and in heaven.

Somewhere in the development of the "slaying Mahishasur" legend, Durga's children got involved in the fight, and even though they are not depicted as active fighters in the grouping of the statues, they are definitely an integral part of the Durgapuja celebrations. As these stories go, the destruction of this demon is not more or less spectacular than other similar events. The celebration of this one is particularly Bengali. It is a regional festival. In fact, in most of northern India the main celebration which coincides with the time of Durgapuja is Dashera, marking the victory of Rama over Ravana on the island known to us as Sri Lanka. That, of course, is the end of Rama's quest in the Ramayana. Apparently, Rama's invocation of Durga (this is called "the untimely worship" in the epic) on the eve of his final and decisive battle against Ravana shifted the celebration of Durgapujz from its original time to the fall season. In any event, for us the four days of Durgapuja were like four Christmas Days. That's when we got presents and new clothes, visited family and friends and got a whole month off from school!

In an older tradition which predated the growth of the modern city, the worship of Durga was more private and self-contained. A cluster of villages might have a family of idolmakers and painters--the professional artists. The statues they sculpted were modest by today's standard and would naturally be commissioned by the local landlord. It is on the landlord's estate that the rural population came to worship Durga. In urban centers too, Durga and her children were housed in the sumptuous dwellings of wealthy patrons whose doors were open to the general public for those four days of Durgapuja. In more recent times, especially in the post second world war period, Durgapuja became an immense community event in urban centers, most notably in Calcutta, but in fact wherever in the world there might be a group of Bengalis. (For a visual recollection of the older tradition, you might want to see Satyajit Ray's film Devi (The Goddess) which opens with several scenes of Puja celebrations in the countryside.)

The present situation in Calcutta is something like this. Every neighborhood in the city (sometimes every block!) raises money for the Puja expenses through individual contributions, advertisements, in-kind donations, etc., under the guidance of an organizing committee with appropriate officers. This committee usually commissions a particular artist to make the statues. Who gets the commission depends on the budget of the neighborhood and the reputation of the artist. Laws of the market are in full force here along with competition between neighborhoods. Temporary structures are built in parks, on playing fields and vacant lots, in cul-de-sacs, to house the statues, to provide a

place of worship and a large area for entertainment--plays, talent shows, musical performances, what have you. Any given evening, there are one or two million people in the streets, spread out over the whole city, moving from Durga to Durga, not as devotees but as "art critics" all, enjoying the works of the sculptors and also judging them.

Every Puja committee, every sponsoring group wants its Durga (along with communal meals, entertainment and brochure, and their hired drummers) to be the best in town. Sometimes young turks from a neighborhood might feel compelled to dictate to the artist the aesthetic requirements for their Durga. I remember a scandal which shook Calcutta in the early fifties. One fall, several of the Durgas in the city turned out to bear a distinct resemblance to a well-known movie-star of that era, and many of the Kartiks looked like the hero from a recent box-office hit. Young men and women loved the idea. The older generation, along with the priests who had to perform the religious ceremony, were completely shocked by this sacrilege. But that was only a fad without a future, and caused no real harm.

Without appropriate illustrations accompanying this text, it is difficult to comment on the range of aesthetic considerations surrounding Durgapuja. The photographs before you might help a little, but the reader will have to rely on her or his imagination. I think the following remarks might be interesting from the point of view of teaching the history of a living art.

First of all, because the Durga legend ends with the departure of Durga and her children after the demon is vanquished, the symbolic representation of this conclusion is in bisarjan, the immersion of the statues in the Ganges after the four-day period (actually on the evening of the fourth day). This means the statues have the character of "disposable sculpture", recreated every year and destroyed once the celebrations are over. In the last twenty years or so with the progressive secularization of Durgapuja, some of the outstanding examples of idolmaking, some of the statues have been preserved in museums as unique objects of art and of craftsmanship. Aesthetic considerations have superseded religious requirements.

Secondly, the idolmaker as artist has gained a lot of individual recognition. Both social and aesthetic demands have made the idolmaker-artist more innovative. Now we find him working with different media. Most of the time it is still clay, but there is a greater use of wood, metal, terra-cotta and sholapith. Stylistic innovations too, have combined traditional requirements and modern techniques. A parallel development to the resurrection of the idolmaker as artist has been emergence of the artist as idolmaker. Many artists (that is, not professional idolmakers) are now trying their hand at creating Durga statues. My examples illustrates this state of affairs.

If we compare the styles and techniques used by the different artists, we find a lot of variety. (These pictures were taken in different years, between 1974 and 1982.) We see reflections of an early and highly stylized representation of the deities under a single panel, naturalistic depictions with each statue against a separate panel, the complete violation of traditional symmetry (Durga in the center and her children paired on each side), replacement of sculpture

by paintings on panels--invoking a combination of folk styles, the use of terra-cotta and metallic shades in relief work showing more abstraction in form, and so on. The idolmakers near my old neighborhood were hardly experimenters; they were happy to reproduce the same kind of work year after year, restricted to a naturalistic "school."

In an odd way, all of this makes perfect sense to me. Tradition is combined with individual talent in a contemporary urban setting. Religious and secular forces which never really stood separated in Hindu culture, find new ways of coming together. (I hasten to reiterate that the social and aesthetic enjoyment of Durgapuja in the city far outweighs its religious significance, sort of like a gigantic arts festival. Anything else would be decidedly anti-historical.) And with the irreversible shift of Bengali culture from rural life to urban centers, the barwari (communal and public) celebration of Durgapuja has also become a new way of asserting the values of a community over individual preoccupations. Apart from a few disgruntled skeptics, everyone in the city feels elated and liberated during those four days.

There is, of course, a flipside to this story, the other side of modern urban life. Durgapuja celebrations are now plagued by the abuse of drugs and alcohol, by gang fights between neighborhoods, by the occasional embezzlement or misuse of funds by someone on the committee, and so on. But that is another story.

Looking for an Audience: A Postscript

A few years ago, I had an opportunity to talk about Durgapuja and the art of idolmaking to a fifth grade Social Studies class in the North Allegheny School District. Those students were very open to new ideas and asked a lot of hard questions. I believe that by the end of the hour they were able to grasp, as real, quite a bit of the cultural norms, historical concepts and aesthetic demands surrounding the making of disposable sculpture. This happened without the use of slides or videotapes, simply with the help of pictures I had passed around.

Of course, this is only anecdotal and not statistical evidence for my thesis. Moreover, in the long run such ad hoc inclusions of exotic material may appear confusing and arbitrary to the students. In fact, as I mentioned earlier, in talking about non-Western art one cannot ignore the multiplicity of contexts, traditions, subjects and forms. The rationale for a particular choice within a comparative approach in the method of instruction would necessarily require a common ground and definite points of intersection. Nevertheless, my experience with the fifth graders taught me that once the purpose and method of teaching art history are clear to us, the possibilities of including non-Western art in a systematic way, in a curriculum, are unlimited.

Looking for a Season: Postscript

One weekend in the middle of last October, Bengalis in the Pittsburgh area celebrated this year's Durgapuja. There are no idolmakers here, so they have to settle for small paintings of Durga and her children. We were invited of

course, but I forgot all about it. That weekend we were out photographing fall colors. (This has become an annual ritual with us. Close to the Tropic of Cancer where I grew up, leaves didn't change color in autumn. I remember now that a reason Durgapuja became such a grand celebration in Bengal is that Rama's untimely invocation of Durga coincided with the rice harvest. (Does rice grow in October in Pennsylvania?) I suppose if neighborhood stalwarts had hit us for Puja contributions, or we had heard distant drums announcing the festival, or if I had even driven past busy idolmakers, it could have been an altogether different season.

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TEACHING ART HISTORY: WHAT FORMS CAN IT TAKE?

Al Hurwitz

The persistent neglect of the methodology of the teaching of art history is one of the more curious footnotes to the history of our profession. While books on art history number in the hundreds, not one book exists which deals with the teaching of art history, a condition that is shared with that uneasy bedfellow, aesthetics. Nor can I even recall so much as a chapter on the subject in our major texts. (p.2) Vincent Lanier's Doctoral research in Art Education (1920-1968) lists 753 dissertation topics, only one of which deals with art history in the schools, in this case, curriculum for the senior high level. Art criticism, by comparison, fares considerably better in our professional literature.

Art History has always occupied an uneasy position in a field traditionally centered upon the inherent values of direct experience with art media. On the senior high level, chronologically structured textbooks are used, and below that, the teaching of art history involved the use of art objects of one period or another in conjunction with a studio activity. Art history, as most of us know it, is bound by five conditions. In public schools as in higher education, art history stands for "high art" rather than vernacular or folk art. It is Western rather than third world, masculine rather than feminine and chronological (as in H. W. Janson) rather than thematic (Albert Elson). It is also based upon what historians know rather than how they function.

In the remainder of this paper, I will deal with ways of teaching art history. We can begin with a good word for linking history to the use of art media.

When art history is taught below the senior high level, it is most often used instrumentally rather than for its own sake; employed, as Erickson (1983) has noted, "as visual aids, illustrating points in the teacher's presentation... This sense of history is so very loosely defined and so minimally developed historically that it can be considered to be art history only through a great stretch of traditional usage" (p.5).

While Erickson's criticisms are valid from a historian's point of view, the use of art works in public school programs can contribute greatly by adding needed substance to the studio experience. Using exemplars in conjunction with an art activity can extend students' knowledge of artists and art movements, vivifying the connection between the art of other times and places to that which occurs on the desk or easel of the student. Susan Isaacs (1930) stressed the connection between knowledge and direct experience when she wrote: "Abstract reason...cannot operate in a vacuum, but only upon the material given to it by experience..." (p.5). The material to which Isaacs refers can be any means whereby a students' understanding is heightened by active engagements drawn from the methodology of criticism, (Madeja and Hurwitz, 1976) identifying art works, comparing and matching art terms or art ideas to art works and so on.

The idea of linking sensory to cognitive modes of learning is as vital to children on the elementary level as it is to the adolescent who can also handle academic approaches such as discussing, reading, and writing about what they see. There is no inherent reason why direct experience taught in relation to art history need be equated with lower orders of learning unless, of course, the teacher intends the experience to begin on one level before proceeding to the next.

As teachers, we can say to a class, "Copy this landscape by Lorrain and you'll learn about balance of tone and handling of ink and wash," or, "Before we begin drawing outdoors, let's see how these artists--Rousseau, Benton, and Burchfield approached the problem of landscape drawing." We can also discuss the artists' works before or after the problem has been completed. The teacher, however, can deal with landscape drawing in another manner. She can say to a class, "Pretend you are a fellow student of Ingres at the Academy of Beaux Arts in Paris in 1800, and see if you can apply the rules of Neo-classical painting to your drawing, referring to size relationships between figures and trees, use of light sources in spatial planes, placement of a mythological city or folly in the background." In this assignment she is reversing the objective of the previous assignment, applying studio experience to a particular moment in art history rather than using history as a means of reenforcing a studio problem. We have moved from history as a supportive factor to using direct experience as a means of clarifying an episode of history. Although there is a hierarchy of instruction implied in the above examples, the fact that they all involve the use of art materials in no way diminishes the possibility of learning.

In an inquiry approach, we move towards the professional behavior of both historians and critics, for it is through inquiry that the search for meaning begins. In inquiry, we need only the information provided by the work. Historical information is not required. (Can we not gain much by studying a self-portrait by Van Gogh without knowing that a woman was involved in the mental lapse that led to the painting?) The more complex the work, however, the more readily can we extend our inquiry into an investigation which includes both historical and aesthetic concerns. A case in point is Pavel Techelitchew's "Hide and Seek."(3) Although upon first glance, the subject of the painting would appear to be a tree, the artist has provided us with much more than an objective treatment of the subject. As we begin to study the work, we push our powers of perception and in so doing we see the tree turn into a hand with fragments of the human body filling the spaces between the branches--with each subject in turn broken down into sub-segments. As the search continues other forms begin to emerge. There are embedded figures and there is a figure of a child seen from the rear, moving towards the heart of the tree. The interiors of the body parts are exposed viscerally as though the skin is peeled away. We continue to probe until we have inventoried what we have perceived, and exhausted the descriptive stage of the critical process.

When we try to make a connection between what we see and the possible relationships among the component parts, we are on the road to interpretation--the search for the meaning of what has been described. At this point, the title of the painting often, but not always, becomes a vital link in the process of deduction.

When we ask ourselves what, if any, larger meaning the work contains when the artist combined the subjects of tree, child, and prenatal imagery, we have reached the highest level of inquiry--coming to some conclusions as to the content of the work.

If at this point, we raise the question of intent, of the artist's conscious attempt to achieve a certain meaning, then we are dealing with an aesthetic issue; namely, Wimsatt and Beardsley's (1960) theory of the "intentional fallacy" which rejects the idea that the artist's intention can ever be known. The writers conclude that even if this were possible, it is irrelevant to how we receive the work. The historian, as Podro (1982) has noted in an opposing view, has a certain notion of art that we try to see the work in the light of the conditions and intentions with which it was made." If you can get students to side with either Podro or Wimsatt or Beardsley, then you will have used the critical process to move more closely to the domains of the historian and aesthetician. We move closer to art history when we provide information on the career of the artist (Tchelitchew) and his relationship to the surrealist movement and to Freudian psychology. When we do this we have shifted to the kind of art history with which we are more familiar, the realm of contexts - of time and place, the facts, if you will, which surround the work. In some cases (as in Goya's "Execution of May 3") this may enhance the art of appreciation,--in others,--as in "Hide and Seek" it may have little or nothing to do with heightening a student's response to the work. History should be used selectively in critical activities, just as our powers of analysis must be brought into play when history holds the center of our attention.

Chronology Vs. Inquiry

It is in the structure of chronological sequence, of the flow of cause and effect of events, that most of us have trained. There must be a good reason for this and I think it has to do with the fact that the more images we consume, the more we use our previous experiences to determine our responses of the moment. This is particularly true of categories or genres of works, such as the portrait. If we have studied a David Hockney portrait of one of his friends, we carry this experience with us when shown a portrait by Bronzini, and if the third encounter is a portrait by Goya, we do not--indeed we cannot--cast aside our previous encounters with the Hockney and Bronzini because of the cumulative effect of responding to art. The historian's case for the chronological approach rests upon the fact that jumping about from style to style, from era to era, is a waste of both time and content. If there are reasons why a Rembrandt portrait could not possibly look like one by Picasso, then this should be noted, and the best way to account for this is to note what happened between these ways of working and this, in turn, involves studying within a chronological format. When we teach within the context of time, it is inevitable that a certain intensity of concentration is lost. What remains is the raw material of history, the facts of time and placement, hastily and superficially drawn at best. It is this forfeiture of depth which bothers the inquiry oriented teacher who believes that the fewer the objects of concentration the greater the possibilities of learning. Less, in short, is more.

The process of limiting one's sights and digging deeply into a prescribed area used to be called "post holing." It suggested that issues begin to emerge which live beyond our immediate focus of attention, that ideas reach out to touch one another in much the way the roots of a tree extend until they touch the source of other trees.

Teachers who proceed from a chronological base may concede that the intensity of the inquiry approach is greater than that of a survey approach, but they also worry about a student's leaving school without being able to recognize the difference between a Frank Lloyd Wright prairie house and a building planned in the international style. They will argue that it may not matter to a 12th grader that he is unaware that Anglo Saxon art preceded Romanesque, an educated person still ought to know that Early Christian art preceded the Renaissance period and that the Mannerists had their reasons for moving away from Italian styles of the 15th century.

Where many art teachers have erred has been in their inability to make chronology as interesting as inquiry. Must "Art in the Dark" be an invitation to slumber? The assumption that art has certain intrinsic characteristics which lose their potency when placed in a time frame, is absurd. We can and should accommodate both approaches; indeed, if we think of students as having available to them eight or ten years of art and we are serious about art history being a part of that continuum, we will have to call upon as many methods of instruction as we are capable of handling.

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NOTES

1. The author is indebted to the stated theme of a conference on Discipline Based Art Education sponsored by the J. Paul Getty Center for Education in the Arts.

2. One exception is Teaching Secondary School Art, by Earl Lindeman, Wm. C. Brown, Publisher, 1971.
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3. Henry Ray Warminster Schools has developed a unit on this painting.

4. Erickson, Mary, "Teaching Art History as an Inquiry Process," Art Education, Sept., 1983, p. 5.

5. Isaacs, Susan, "Intellectual Growth in Young Children," Routledge, 1930, p. 6.

6. "The Joyous Vision," Stanley Madeja and Al Hurwitz, Prentice-Hall, New Jersey, 1976.

7. Wimsatt, W. R. and Beardsley, M. The Verbal Icon, Noonday Press, 1960, pp. 21-39.

8. Podro, Michael, The Critical Historians of Art, Yale University Press, 1982, p. 16.

ART HISTORY IN THE ELEMENTARY GRADES: AN IMPLEMENTATION

Judith Meinert

It was an honor to be chosen to participate in the King's Gap Symposium. I would like to thank the members of this group for inviting me and for the administrators of the Northgate School District for granting their permission for my attendance.

How could I ever add to the symposium filled with names of people I've admired for so many years? And then I reflected, it was some of these people who gave me the guidance, the knowledge and inspiration to work with our young people in the realm of art education. Perhaps I can share for a few moments just where their inspiration has led me. I've been fortunate to work with children in grades kindergarten through sixth for the past nineteen years.

I have been asked to write about Art history. In a small school district just north of the city of Pittsburgh, boys and girls are daily exposed to our past through art.

It seemed natural to talk about mummies during the Halloween season--and then to expose my children to the wonderfully rich experience of King Tut. After talking to all students, grades one through six about Egypt, the valley of the kings, the treasures of Tutankhamen, and the 1922 archeological excavation, the sixth graders started recreating in clay the artifacts found in King Tut's tomb. The fourth graders, in the meantime, were learning more about archeology, and especially Howard Carter's scientific techniques and discovery. The older children took their recreated artifacts and buried them in the school garden. The fourth graders, armed with paint brushes and tongue depressors, dug up the artifacts. I wish you could have seen their faces and heard them as they exclaimed--"Look I found the mummy case; the neck rest; the sarcophagus; look, a gold dagger..." The treasures were then catalogued and displayed in our school museum, (the school showcase). This idea, simple as it was in concept, was submitted to the National Chroma Acrylics contest for innovative teaching ideas. The Northgate School District was one of the nine runner-ups.

All the students at Lincoln Elementary School were able to participate in a Medieval Week through the generous funds and cooperation of our PTO in 1984. The week was planned to introduce the children to the medieval era through art, music, dance and theatre. With the assistance of the Imaginarium, a nonprofit arts group from Pittsburgh, founded by Betty Malezi Hallingsworth, our students were visited for fifteen minutes in their classrooms on a Monday by a wizard, knight and medieval musician playing a lyre. Two sixth graders acted as squires and declared "Medieval Week" at Lincoln Elementary School. That same day, a local weaver came to our school dressed in medieval costume, and through a living history dialogue, talked to various small sessions in our auditorium about weaving and using a drop spindle.

On Tuesday one of the parents, who also teaches stained glass at a local community college, shared her craftsmanship with our students. Examples of her work and slides brought the children in touch with this exquisite art.

The following day, a local craftsperson, and Lincoln parent, demonstrated how she created clay tiles with medieval themes.

On Thursday, a harpsichord-maker played various medieval instruments to small sessions in the auditorium and provided the students with an introduction to Gregorian chant.

Friday of that week was a culminating experience. The Imaginarium returned, bringing with it dancers, musicians, actors and actresses. The music room was transformed into a castle, as large stone walls surrounded you and banners hung overhead. The children were in medieval attire and all wore hats that had been created in the art room. A translucent screen was brought in for the enactment of Beowulf. All classes K-6 had heard Robert Nyes' version of the classic, and eagerly anticipated the production. Dancing and merriment concluded what proved to be a meaningful arts experience.

This September, the children in grades one through six at Lincoln Elementary were exposed to Frank Lloyd Wright's masterpiece, Fallingwater, in Mill Run, Pennsylvania. One of our younger classes may have heard the story told this way: "Once there was a young boy who loved to get in his family's car and leave Pittsburgh on the weekends and drive up into the mountains. His mom and dad owned part of the woods in the mountains. The boy would jump on the rocks, play in the mountain stream and swing from the vines. This family's name was Kaufmann. You may have shopped in their Kaufmann's Department Store. After a while, the Kaufmanns and their son Edgar knew that they would like to have a home built on their property. They knew it would be difficult to build among the rocks near the falls. They hired the best and most famous architect of the time--Frank Lloyd Wright. The Kaufmanns wanted their house to face the falls, but Mr. Wright insisted that the house be built on the waterfall. All that I've told you so far happened fifty years ago, before I was even born. The house is still standing right here in Pennsylvania. If we could get in a school bus and drive up from Bellevue, it would take us about two hours. Since we can't take a field trip, I've taken some slides of this beautiful home called Fallingwater. Would you like to see them?..."

During the slide presentation, vocabulary terms such as architect, cantilever, taking advantage of natural surroundings, original art work, earth tones, space, mass, form, and indirect lighting were explained, questions were answered and good dialogue ensued.

A fifth grade Art Enrichment class has created buildings from scraps of white matt board and completed a written architectural critique, floor plan, elevations and specifications.

In the beginning of every class session, the boys and girls are conditioned to listen about famous artists or about a well-known art period.

Usually, I spend five to ten minutes per class period on Art appreciation. Many times I talk about artists that I feel are the most famous. Presently, our discussion centers on Henri Matisse. Here was a man who became an artist because of a pain in his side. His mother brought him a box of paints while recuperating from an appendectomy. Here was a trained lawyer, who changed his profession by taking art classes at 6:30 - 7:30 a.m. before he went to his regular job. He was a man who studied under a very good art teacher, Gustave Moreau, who told Matisse that he was "born to simplify painting." Here was a painter who had the unfailing loyalty of his wife Madame Matisse. Here was an artist who tried to paint like the pointilists, but realized that this method was not best for him. Here was an artist who painted a portrait of his wife in a large hat with a wide green stripe in the middle of her face. This painting was placed in an unobstructive spot in an art show, and given the label Fauvist--which means painted by a wild beast. Here was a quiet gentleman, who because of his expressive use of color, became the founder of a movement called the Fauves. Here is an artist, who in later years, ill and bedridden, took long sticks with charcoal on the tip and drew faces on the ceiling above his bed, who modeled in clay on his bedside table and who directed his nurse to position cut paper forms on his bedroom walls. Here is a man who left us, in Western Pennsylvania's Carnegie Museum, an enormous paper collage entitled, "A Thousand and One Nights."

Andrew Wyeth actually wrote a letter to my students! We talked about Wyeth, the artist who spends his winters in Chadds Ford, Pennsylvania and summers in Cushing, Maine. The children focused their attention on the painting, "Christina's World." The children learned about the handicap that Christina suffered, the self-sacrifice of her brother Alvaro, the hardship of Maine's winters, the family's meager livelihood and the richness of Christina's character. The children were surprised that Andrew Wyeth spent months painting the background grass in the painting and minutes on the figure.

After looking at other paintings and other discussions, the students decided to write to Mr. Wyeth. We took a long roll of shelf paper and anyone in any class had the opportunity to add comments, questions or drawings. Andrew Wyeth responded with an illustrated letter.

Mary Cassatt is an artist with special ties to Pittsburgh, having been born on Rebecca Street in Allegheny City in 1844. Mary's father was an early mayor of Allegheny City and a financially successful businessman. Miss Cassatt's life was spent in Philadelphia and, finally, France. Her paintings of babies and young children are especially pleasing to young students.

The life of Vincent Van Gogh can stir the virtues of compassion, self-sacrifice and bring tears to sixth grader's eyes. One year before his birth, to the very day, his mother was delivered of another child, also a boy, and also named Vincent Willem Van Gogh. He was stillborn. His grave was near the church door, where the second Vincent (with the identical name and same birthday) walked past every Sunday of his childhood. This eerie fact was just the beginning of an unhappy life. Vincent Van Gogh, who died at thirty seven, in 1890, had one of the briefest careers in art history. It spanned only ten years--and of these, the first four were devoted almost exclusively to drawing.

Close to 1,700 of his works survive, almost 900 drawings and more than 800 paintings. During his lifetime, he sold only one painting for the equivalent of $80.00, and among his last recorded words was the question, "But what's the use?"

His younger brother Theo was a constant source of emotional and financial support. Theo, whose life was inextricably and tragically intertwined with that of his elder brother. Without the support and almost superhuman understanding of Theo, four years younger, Vincent's art--and indeed his life--would have come to nothing. Misunderstood and taunted by children, Vincent became more shy. Seizures of unexplained sources complicated his difficult life. Still he painted.

After many weeks of study, the children developed a real understanding of the art and life of Van Gogh. The song "Vincent" by Don McLean, takes on a real meaning. One year the students wrote to station KDKA and asked that "Vincent" be played on March 30, Van Gogh's birthday.

Several years ago, the PTO bought reproductions of famous paintings. Three of the reproductions purchased were of Pablo Picasso's work. The children easily identified with Picasso's creativity and sense of humor. They could see a range of emotion in his cubistic paintings. They understood how he felt when the undefended town of Guernica was bombed by Hitler's forces in Word War II. They enjoy Picasso's junk sculpture. They look and talk to their teachers about Picasso's paintings that hang in the halls. They begin to understand what Picasso meant when he said: "Originality is simply a pair of fresh eyes." On April 9, 1973, a fifth grader told her teacher, "Mrs. Meinert is going to be very upset today--Pablo Picasso died."

You have to appreciate the PTO at my school to understand how the following could take place. Our Parent Teacher Association at Lincoln Elementary School has a fund raiser each year. The children go door-to-door for 14 days, selling Christman ornaments and cheeses. Last fall the PTO realized an $11,000 profit. The PTO then asked the teachers what they would want for the children with that money. I suggested an Early American Week. Through the visual impact of a filmstrip, the children were introduced to the art and craft of the Early American. Another preparation was to observe the work of Copley, West, Stuart, and Durand. Classroom teachers talked about Early American times in their classrooms. Parents and students began sewing costumes, and hats were made in the art room by all the students. The fifth and sixth grade girls designed and sewed muslin mop caps. Many classes and some parents painted scenery to be adhered to the music room wall. The PTO approved the expenditure for a week of special people to come to Lincoln. On Monday, the Imaginarium, under the direction of Mrs. Hallingsworth and in the company of a fiddler and two students, toured the school and announced the beginning of Early American Week. A spinner/weaver talked and demonstrated to classes in the auditorium. Tuesday's session involved two senior citizens from our community who were highly respected for their expertise. Both Mr. and Mrs. Stanley Whiting were members of the Old Economy Society and have served on numerous historical preparations for the state of Pennsylvania. Mr. Whiting is a cooper, and shared his craft with ten different sessions of students. Mrs. Whiting talked about the clothing of the early American with a room full of examples and enthusiasm.

Wednesday morning, a local blacksmith's wife, mother of one of our students, talked about what a blacksmith's craft consisted of years ago and how it has become an art in present times.

On Wednesday afternoon, Dave Krysty, a story teller of Early American tales, captured the imagination of the youngsters.

On Thursday, Pennsylvania's youngest bluegrass band, "The Slippery Rock Town Meeting" came to Lincoln Elementary School and offered their entertainment.

On Friday, the music room was decorated with a student-painted forest, complete with woodland Indians, and a three-dimension teepee made by one of our dads. One section of the room was painted by one of our moms with a scene of Pittsburgh around 1750. Musicians, cloggers, dancers, and actors visited the music room and presented the folk tale of Joe Magerac. The entire school had a chance to participate. The arts experience was declared a success.

I believe that the people of Bellevue have a proud heritage in their borough. It is my firm belief that teachers should promote and reflect the traditional values and heritage of the community in which they work. Last summer I was able to tutor a budding playwright, Marcia Logan, a sixth grade student. After thoroughly researching all available materials about the history of our town, Marcia wrote a play that she entitled "My Beautiful Sight." Students played all of the parts, designed all of the scenery and created all of the props. The audience realized, through their children, the history of their community.

The study of art history is an important part of my Art Enrichment classes in fifth and sixth grades. We begin with the study of the art of the cave man, and with the aid of slides and a student notebook, continue our investigation chronologically as time permits.

Throughout many of my presentations of art history, I have come to rely heavily on the Time Life Library of Art series, the McGraw Hill Color Slide Program of the World Art, Van Nostrand Rinehold Visuals and the CEA Visuals authored by Mr. Clyde M. McGeary.

In conclusion, may I say that art history is an integral part of my art students learning, that I couldn't imagine not using the history of art as part of the foundation of an art program. Hopefully, it has given all my students an intangible product to take home from each art class. Through the study of art history, the children are just beginning to develop an appreciation of how cultures have communicated through visual forms. The students are gaining insights into relationships between the past and present. The study of art history at Lincoln Elementary School in Bellevue has given a wealth of knowledge to the children and their art teacher, yet it has cost my district next to nothing in budgetary funding.

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INVESTIGATING THE DISCIPLINE OF ART HISTORY

Jennifer Pazienza

"The problems that give rise to philosophies emerge when the strife of ideas and experiences forces men back to basic assumptions in any field." (Randall, J.H., 1958, p. 6)

What began with Manual Barkan (1962), was reasserted in the evidence from the National Assessment in Art Education, (1974-1979), and persists with the advent of the Getty Report (1984) can be what some would identify as the problem of translating theory into practice within the disciplines of art education. Translating theory into practice can be a problem. It can be an even greater problem when a theory does not exist. Such is the case, I believe, with art history education. The continuous nonexistence of sound and successful art history education practice is due to the lack of a sound philosophical basis from which theories of art history education curriculum can be designed. The need for establishing an adequate philosophy of art history should be our first concern if the strife of ideas and experiences is to be resolved.

An art history education concerned with the question of what art historians do is one that has as its central philosophical premise the study of the world of art through the various inquiry processes employed by art historians. Understood in this way, art history instruction and learning would be freed from the traditional teacher-imparted, student-memorized, names, dates, styles, bare facts approach to instruction, capable of providing children with an increased understanding of content as well as the intellectual skills necessary for the acquisition of that content and its meaningful application to their lives.

Investigating the Discipline of Art History

Established literature dealing with various inquiry interests and prevailing methods is, to say the least, extensive. Fortunately there exist several fine authors who have compiled their findings into what might be determined introductory texts, providing the reader with a more general documentation of what art history is and what art historians do. Mart Roskill's (1976) What is Art History? for instance serves to enlighten our understanding of

> various distinct aspects of the art historian's work: the problems of attribution, the reassembly of an artist's work leading to the discovery of a virtually unknown genius, the reconstruction of complex works to arrive at an understanding of how they originally looked and were taken in by the viewer, the detection of forgery (this being indeed a fascinating topic with implications that challenge the aesthetic basis of connoisseurship), and finally the light which an art historical approach can shed even on a modern work like Picasso's Guernica (Roskill, p. 12, 13).

James Ackerman, (1963), Professor of Fine Arts at Harvard, in his contribution to Art and Archaeology, a book he co-authored with Rhys Carpenter, Professor Emeritus of Classical Archaeology, Bryn Mawr College, entitled "Western Art History" includes "Nature of Art History," here the very discipline is defined through comments regarding the role of the historian as well as the subject of his inquiry the art of the past. "The Historian as Critic" makes clear the mutually dependent relationship between the art critic and the art historian. "Style," "Art History in America", and "Genres and Scholars" comprise the remaining portion of the book with each title accurately serving the content it heads.

W. Eugene Kleinbaurer (1971) in Modern Perspectives in Western Art History, an Anthology of 20th Century Writings on the Visual Arts provides us with probably the single most comprehensive work of its kind. The reader of this text will have an appreciative understanding of the major figures comprising the discipline of art history and their particular area of scholarly inquiry, including attribution, the task of the connoisseur, involving the naming of the maker of a work, style, those formal qualities characterizing relationships among works of art that were made at the same time or place, by the same person or group. Inverted, style would allow for hypotheses regarding an unnamed, unknown work. Iconology is that branch of historical inquiry interested in understanding a work of art within the conceptual framework of the historical period in which it was produced. Iconography involves the analysis of the pictorial traditions upon which a given work of art depends. Kleinbauer (1971) explains that various determinants influence, either consciously or unconsciously, the historians' thinking and writing about works of art.

> One of the strongest determinants in art historical writing is the scholar's conception of history itself. He must have historical awareness if he is to think, talk, and write intelligently about the visual art. Art history is molded by a philosophy of history (p. 13).

There are those apparently, who regard the past as a record of chronologically ordered facts. When the evidence can be empirically verified the account is complete. For these thinkers events in the past are just that, in the past, beyond immediate perception, and any manner of speculation as to what might have occurred is not subject for consideration. In this way the process of historical investigation is much like the inquiry processes utilized in natural science. However, there are those for which history is not a mere record of events, but events understood as outward actions of ideas (Collingwood, 1946). To know the ideas behind an action or actions constituting an event is to know as reasonably as possible the mind of another. In so doing the individual comes to know something more of his or her own mind. For these historians history is for human self knowledge.

> Knowing yourself means knowing, first, what it is to be a man; secondly, knowing what it is to be the kind of man you are and nobody else is. Knowing yourself means knowing what you can do; ... the only clue to what man can do is what man has done. The value of history, then, is that it teaches us what man has done and thus what man is (Collingwood, 1946, p. 10).

What affect has each of the views described above, positivist and idealist, had upon art historical inquiry? Roughly said, the first, a positivist approach, most evident in the work of Heinrich Wolfflin, (1932) would yield an account derived from the work itself. Consideration of the works' formal structural qualities, that which can be immediately perceived would be of paramount importance. Ultimately, an account of the evolution of the style of the work would prevail. The second, an idealist position, strongly influencing the work of art historian Erwin Panofsky, (1939) interprets the works meaning in terms of its cultural, historical context, including an examination of the conditions and influences surrounding the works' birth, i.e., prevailing ideas present in the culture, either consciously or unconsciously intended by the artist, yet evident in the work.

Understanding the methods of art historians alone seems insufficient. Understanding how various views of the past cause art histories to be the histories they are seems essential.

Much of the current literature written about the discipline reflects a common concern, the need for examining the assumptions and theories guiding inquiry methodology. We can, for instance, find a host of related articles devoted to this problem in "New Literary History: A Journal of Theory and Interpretation," in issues ranging from winter 1972 to winter 1986. In an essay intended to consider the interpretive system devised by Erwin Panofsky, entitled "Panofsky's Concept of "Iconology" and the Problem of Interpretation in the History of Art," Keith Moxey, (1986) University of Virginia, writes,

> American art history has become increasingly self-conscious about the theoretical assumptions underlying its scholarly productions. In the context of the radical and far-reaching theoretical transformations that swept anthropology, history, and literary studies in the 1960s and 70s, art history seemed attached to eternal verities. There has been very little discussion of theoretical issues...however, it was perhaps the adaptation of philosophical and linguistic theories by literary critics that ultimately proved most influential (p. 265).

Referring to the journal's issue devoted to "Literary and Art History," Spring 1972, James Ackerman expresses his interest in the problem.

> Art history in this country has been a discipline without any avowed theoretical base: until recently, few of us have cared to reflect on the assumptions by which we work. It is symptomatic that the field is represented in the Spring 1972 issue entirely by young scholars - the first to feel the need for a firmer philosophical foundation. Art history has given a false impression of maturity because its material has prompted the development of sophisticated techniques for representing the historical sequence of works of art primarily through the paradigm of style evolution and the evolution of symbolic imagery through the discipline of iconology. These and other key features of our method came

> into being two generations or more ago, and since that time theoretical activity has stagnated. Without knowing, my colleagues have grounded their method in the tradition of nine-teenth century positivism conceived to justify scientific empericism. I should define positivism as holding that fact can be apprehended directly by the observer and that objectivity of statements can be secured by the logic of their formulation and on which they are based. Positivism provided a rationale for studying the art in a scientific culture, but it induced a kind of schizophrenia, because cultural and personal values kept cropping up in spite of all efforts to achieve an objective "methodology" while the system demanded that their presence be denied or overlooked (p. 315-316).

Finally, from Michael Ann Holly (1985) in the most current work examining the philosophical grounding of Panofsky's views we read:

> Art historians commonly assume that they know how art history works. Consider, for example, a statement made in 1976 by Mark Roskill in What Is Art History? 'Art history is a science, with definite principles and techniques, rather than a matter of intuition and guesswork' (p. 9). Since the seventeenth century rules of judgment and evidence have been governed by the so-called Scientific Revolution, with its supreme criterion of objectivity...Surely philosophers of history have taught us that history is always something other than a science. Indeed, philosophers and historians of science are now telling us that history is always something other than a science. Indeed, philosophers and historians of science are now telling us that science itself is always something other than science. How then, can we confidently speak of the history of art as "science" and for that matter, how can we even call it a "history" if we refuse to acknowledge the historical character of its own principles and techniques? Historical understanding...demands that historians think not only about the historical nature of the objects they investigate but also about the historical character of their own intellectual discipline (p. 9).

Michael Holly traces the influences of philosophers of history including, Hegel, Kant, Dilthey, and Cassirer and the art historians Wolfflin, Riegi, and Warburg, in order to show how Panofsky's art history developed as a historical product of other intellectual movements.

As we begin constructing theories of art history education our understanding should reflect our search into the origins of the tasks, aims, principles, and values determining the methods of art historians interested in interpreting meanings in works of art.

Erwin Panofsky: Methods of Iconology

Iconology, or to use the words of its originator, "art history turned interpretive" iconography in a deeper sense, is that discipline in which the historian acts as interpreter of the intrinsic meanings of works of art. It is due to the work of Erwin Panofsky that we have this method of inquiry and it is to an understanding of it that I should now like to turn.

The iconological approach as an art historical method of inquiry, although posited in an earlier work around 1930, was systematically formed in Studies in Iconology in 1939. By examining the varied interpretations of Velazquez's Las Meninas by authors Joel Snyder, Jonathan Brown, and Michel Foucault, each employing in some way Panofsky's concepts of iconology, we can gain an understanding of the ideas of iconology and begin to see how differing views of history impact upon the form and content of each account given.

Presented categorized in tabular form, Panofsky believed that there are three levels of meaning or subject matter contained in every visual image. Although the neatly differentiated categories invite us to regard each as three independent spheres of meaning, in reality they refer to aspects of one phenomenon the work of art. In practice what appears as three unrelated operations of research merge with each other into one organic and indivisible process. The first of these is the preiconographic, here the factual and expressional meaning of the work is considered in its most elementary sense.

Las Meninas 1656 Diego Velazquez

Read in this way, Las Meninas would be factually recorded as containing nine human beings and a dog in a dimly lit room. Something of their pose and gesture would be indicated.

Conventional meaning is assigned to the iconographic stage. Here connections between forms and themes are made. The interpreter would either by personal experience or through literary means have some knowledge of the court of King Phillip enabling he or she to identify the man standing at the canvas as Velazquez or the young girl in the center as the Infanta Margarita. Identification of images, stories, and allegories is the domain of iconography in the narrower sense. For each of these spheres Panofsky supplies a controlling principle of interpretation intended as a check against the application of purely indiscriminate and subjective identifications. Instead each is to be understood given the varying historical conditions under which they were expressed. For the preiconographic this would necessitate a check against the history of style. For the iconographic it would mean inquiring into what Panofsky called the "history of types." Questions for instance regarding the identification and manner of the princess would be compared to depictions of her in related works (Panofsky, 1939). The third stage, the iconological, iconography in a greater sense, involves the reading of the work as a possible unconscious bearer of meaning beyond what the creator might have intended, an analysis of the meaning in terms of underlying cultural principles (Holly, 1985). The controlling principle here is inquiry into the history of cultural symptoms or symbols in general, insight into the manner in which under varying historical traditions, essential tendencies of the human mind were expressed by specific themes and concepts (Panofsky, 1939). In other words, "an iconological interpretation seeks to uncover the hidden attitudinal contents that generate the need for a form to give shape to an idea" (Holly, 1985, p. 170).

> The art historian will have to check what he thinks is the intrinsic meaning of the work, or group of works, to which he devotes his attention, against what he thinks is the intrinsic meaning of as many other documents of civilization historically related to that work...as he can master: of documents bearing witness to the political, poetical, religious, philosophical, and social tendencies of the personality, period or country under investigation (Panofsky, 1939, p. 16).

Although seemingly hierarchical, the intention is for the interpreter to move from part to whole and back to part with renewed interest and enhanced understanding.

While Snyder and Brown provide informative accounts of the meanings contained in Las Meninas neither seems to arrive at an iconological reading where interest in the work as the unconscious bearer of meaning beyond what the creator might have intended is achieved. In Snyder's case dissatisfaction over the failure of most of the literature on Las Meninas to give convincing accounts of the painting's meaning as a whole leads him to introduce new evidence pertaining to the relationship of the reflected image of the king and queen to its overall meaning. In doing so he argues against Brown and Foucault's understanding or misunderstanding of the painting's perspective. Snyder claims that the point of convergence of the rooms orthogonal lines are slightly left of center in the doorway where Jose Nieto stands. Additionally, according to

parallel perspective, the point of projection would be directly opposite this point, somewhere to the right of the mirror. This would make it impossible for the source of the king and queens' reflection, or the painters, or ours, the viewers, standing outside the picture plane to be seen in the mirror. The reflection is not coming from a corporeal king and queen. Where then is the reflection coming from? For Snyder, the depicted canvas. With this explained he introduces evidence of "Spanish mirror literature." Spanish mirror literature understands art as that which perfects nature according to ideal standards.

> The palace art to which a young prince should be exposed ought to be exemplary and if possible ought to portray the glorious deeds and decorous lives of his ancestors. The prince should be encouraged to imitate the lives and actions of exemplary figures from his own family, so that he might fashion himself in accord with their ideal characters (Snyder, 1985, p. 561).

Snyder attributes Velazquez with the ingenious adoption of this literary figure and its transformation into a visual trope.

> The mirror reflection is equivocal: it is a pun. Properly seen within the context of a naturalistic reading, the image is the reflection of the hidden portrait of the king and queen. Understood as an allusion to the mirror of the prince, or the mirror of majesty, however, the context shifts from the natural or literal to the ideal or figurative, and the reflected image becomes a mirror in the second sense; it is the image of exemplary monarchs, a reflection of ideal character...because the painting provides two different functions for the word mirror metaphoric content is established (Snyder, 1985, p. 559).

According to Snyder a trope of this type is a "mark of the artist's acuity and genius for clever invention, his artistic character, and a sign of his intention to astonish, delight, and educate" (p. 559).

Ultimately for Snyder, Las Meninas encompasses the conditions of both the Infanta's being and of her cultivation.

> The portrait concerns art and artifice, fashioning and instruction. The situation Las Meninas within the artist's studio guarantees, as no other setting could have, the painting's intellectual placement - its topic - the locus of its argument. The studio is the proper place for art; it is given over to art, to its practice and exhibition. It is preeminently a place devoted to fashioning, wit, invention, to the study of truth and the display of ideals. The portrait addresses the infanta and the conditions of her education. In a sense Las Meninas is the painted equivalent of a manual for the education of the princess--a mirror of the princess (Snyder, 1985, p. 564).

Why do I suggest that Snyder does not achieve a wholly iconological reading of the painting? For Snyder it seems that to establish authorial intent is to make valid his interpretation. Every bit of his explanation is linked to and supported by evidence which could make known the possible conscious intent of Velazquez. Nowhere in the essay does he entertain the notion of the painting as "bearer of unconscious meaning, beyond what the creator might have intended" (Holly, 1985, p. 41). This not to imply that Snyder's essay is lacking in a pejorative sense, not at all, it is merely to point to why his interpretation is as it is. Why have interpretations like Snyder's, which seem to lack a wholly iconological explanation, been criticized for their ineffective application of Panofsky's method? Keith Moxey (1986) believes that:

> Too often this approach has restricted itself to the analysis of "iconography", that is, to the analysis of the pictorial traditions upon which a given work of art depends, and neglected the more ambitious "iconological" project of relating those visual traditions to the broader cultural context...this approach has resulted in a kind of "contextual" art history in which the interpreter's task is often regarded as complete once the work has been embedded in its historical setting (p. 266).

Perhaps what Moxey is criticizing, the inability of authors to determine unconscious intent of works of art, arises out of the limitations of certain historical methods. Perhaps what exists is the product of conflict between historical inquiry seeking empirically verifiable proof leading to objective truth against speculative verification of unconscious intent.

There may also be a problem with understanding exactly what Panofsky meant by artistic intention. Did he mean conscious or unconscious? Roughly four years before Snyder's interpretation of Las Meninas he co-authored a translation of an article written by Panofsky, entitled, "The Concept of Artistic Volition" (1981, p. 17-33). In the opening paragraph artistic intention is defined as either conscious or unconscious. It is possible then for interpreters to conceive of their job as being complete once conscious artistic intention within the cultural-historical setting is established.

Interpretations like Snyder's may not be deficient but different again due to his inquiry intentions determining the nature of his interaction with the past. It may be that Snyder brings to Las Meninas a contemporary interpretation applying the theoretical assumptions underlying the inquiry methods of literary studies to inquiry into visual works of art.

While Snyder may have reason to ignore certain elements of the painting which do not fit into his interpretation, Jonathan Brown leaves not a visible clue unattended. His meticulous scholarship has won him both respect and criticism from the members of his field as a leading authority on Velazquez's Las Meninas.

When compared to Foucault and Snyder, Brown's interpretation "On the Meaning of Las Meninas," from Images and Ideas in Seventeenth Century Spanish

Painting, appears to be the most historically comprehensive, yet for all its effort at establishing an understanding of the social, cultural, and historical milieu of the period it fails to achieve Panofsky's controlling principle of iconology which "seeks to uncover the hidden attitudinal contents that generate the need for a form to give shape to an idea." (Holly, 1985, p. 170). In other words, what is intentionally omitted from Brown's account is any consideration for a critical interpretation of the work. In a recent review of Brown's newest book, Velazques: Painter and Courtier, in the September, 1986 issue of "Art in America" Charles Dempsey explains:

> Brown is at his best when he writes of Velazquez in the context of the social history of Spain and its ruling court...he is at his weakest in writing of Velazquez as a painter (p. 20).

Quoting Brown commenting on Ortega v Gasset we read:

> I still value the writings of Ortega as valuable examples of the unceasing play between the past and the present, the subjective and the objective, which keep the art of earlier generations before our eyes. Yet, my faith as an historian makes me skeptical of interpretations which rely more on speculation than investigation. There is what might be called a "wall of fact" against which misguided theories inevitably crash and fall to ground (p. 20).

According to Dempsey (1986):

> Brown privileges certain kinds of facts over others... particularly those that are objectively verifiable, but none of them is especially revealing of the concerns of Velazquez's art. Illusionism and realism are also facts to be taken into account (p. 20, 21).

Although historical accounts are never wholly objective regardless of how much the author thinks he/she has purged his/her biases, few succumb to this fact and continue in the nineteenth century view of seeking absolute truth leaving little room for interpretation.

David Lowenthal, in The Past is a Foreign Country summarizes Michael Murphey writing:

> No absolute historical truth lies waiting to be found... But history is not thereby invalidated; faith endures that historical knowledge casts some light on the past, that elements of truth persist in it...the curtain of doubt does not cordon off historians from the past; they look through the fabric and beyond, secure in the knowledge they approximate to the truth (Murphey, 1973).

Lowenthal, discussing the misconception of the past as certainly knowable and that history can achieve a faithful account quotes J.H. Hexter (1968) saying:

> ...historical explanations are crafted forms...the most illuminating works of history are those governed by the most imaginative and capacious regulative fictions. The blurring of lines between history and fiction ought to humble historians, reminding them how fragmentary and oblique their view of the past must always be; it ought also alert them to new possibilities. Giving up a positivist epistemology, they might...reveal a broader range of historical truths. They might even acknowledge the truth-telling power of literary fictions (p. 58).

Brown criticizes much of the recent literature on Las Meninas for its application of modern perspectives of inquiry, particularly post-structural and critical theories, referring to them as intentionally limiting due to their lack of understanding within a historical framework. We can be reasonably sure that Brown has Michel Foucault in mind here, particularly Foucault's first chapter entitled "Las Meninas in his The Order of Things: An Archaeology of the Human Sciences. Brown criticizes Foucault for bringing to Meninas a post-structural or modernist theory of art rather than a traditionally historical perspective. There can be no doubt that anyone reading Foucault for the first time would come away with such an impression. The language and style he employs smacks of language and style of writing most often attributed to modernist criticisms of works of art as represented in the following two citations:

> The arm holding the brush is bent to the left, towards the palette; it is motionless, for an instant, between canvas and paints. The skilled hand is suspended in mid-air, arrested in rapt attention on the painter's gaze; and the gaze, in return, waits upon the arrested gesture. Between the fine point of the brush and the steely gaze, the scene is about to yield up its volume (Foucault, 1970, p. 3).

and

> the proper name, in this particular context, is merely an artifice: it gives us a finger to point with, in other words, to pass surreptitiously from the space where one speaks to the space where one looks,...But if one wishes to keep the relations of language to vision open...so as to stay close as possible to both, then one must erase those proper names and preserve the infinity of the task...It is perhaps through this grey, anonymous language...that the painting may, little by little, release its illuminations (Foucault, 1970, p. 10).

However, what appears to be an historical interpretation is not. What Foucault is actually up to is an interpretation of Las Meninas which seeks to

understand it in it's own historical terms. In other words Foucault's assumed inquiry position is that of seventeenth century classical thought or a theory of representation. Foucault is interested in a history of resemblance, how the world from the Renaissance through the Classical Age ordered existence. Explaining that the world of the sixteenth century was held together by a notion of resemblance, the world of the seventeenth century understood itself in terms of a theory of signs or representation. Confirmation of this idea can be found in his closing paragraph when he writes:

> Perhaps there exists, in this painting by Velazquez, the representation as it were, of Classical representation, and the definition of the space it opens up to us. And, indeed, representation, undertakes to represent itself here in all its elements, with its images, the eyes to which it is offered, the faces it makes visible, the gesture that calls it into being. But there in the midst of this dispersion which it is simultaneously grouping together and spreading out before us, indicated compellingly from every side, is an essential void; the necessary disappearance of that which is its foundation of the period it resembles and the person in whose eyes it is only a resemblance. This very subject--which is the same--has been elided. And representation, freed finally from the relation that was impeding it, can offer itself as representation in its pure form (Foucault, 1970, p. 16).

By recognizing thought as a historical fact, Foucault locates and understands Las Meninas in its less obvious cultural and historical context, thus coming close to Panofsky's idea of iconolagny or iconography in a greater sense, making the invisible visible.

The varying interpretations constructed by each of these men is due to the inquiry position they bring to the work of art and to the past. Like each using a different camera lens, close focus, wide angle, or telephoto, the pictures when printed will differ. In other words, the methods employed inform the questions asked, and the answers obtained in turn determine the meanings made.

Interpretive Inquiry and Its Application to Teaching Children

Assuming that interpretation of meanings of works of art to be a primary concern for students in art education and art historians alike, we may want to ask in what ways elementary aged children can be expected to model the interpretive inquiry methods like those employed by Joel Snyder, Jonathan Brown, and Michel Foucault? After all, the argument could be made that children, especially young children, have not at their disposal even the most fundamental tools of reading and writing, tools most certainly necessary to the historian's craft. They cannot examine the real work of art or the real documents related to it. Comparing and weighing supportive evidence does not seem possible either.

Debating the position of another historian's account in favor of his or her own seems most unlikely too. How then, can children begin to unlock the worlds contained in works of art as art historians do?

Reconstructing the meanings in works of art through critical investigation and imaginative reenactment (Collingwood, 1956) are tasks not easily achieved. However, using the world making (Goodman, 1978) activities of drawing, painting, modeling, story telling, poetry, short story writing, play writing, and performance, children can begin to unlock the worlds within works of art. The educational value of teaching children to model the various inquiry modes employed by art historians resides not only in their ability to construct varying interpretations of works of art; worlds revealed through "working" a work of art as historians do become the source from which children's worlds are made; worlds where possible selves can be examined, tried on, played out, worlds past, present, and future.

The Lost "Las Meninas": A Who Done It and More!

"What is it?" "Who made it?" What is the name of it?" How big is it really?" These are just some of the questions my elementary school students asked when confronted with Las Meninas for the first time.

"On the screen is a slide of one of the world's greatest paintings...just yesterday it was reported stolen. The thieves left a note saying that unless you can explain the meanings contained in it, they will destroy it, and we'll never get it back. They chose you (grades K, 1, and 2) to do it. It also happens to be the painting the fourth graders are using for their Christmas play. They weren't just using it for a prop, the whole play was to be written and performed from the meanings in it. They really need our help."

"Where do we start?" "Well, we being by looking at the painting and asking questions. You see, each week I am to call the thieves and tell them your questions. They will give us some answers and come clues to help us understand the painting. Eventually we should be able to put together a very convincing story about the painting's meanings. Enough so that they will return it to us unharmed." "They told me that it would probably take a lot of phone calls before we get the painting back." "Let's start now by asking as many questions as we can. I have my tape recorder with me, we can record your questions and answers that way."

Concerned for the fourth grade and delighted at the prospect of having their ideas recorded, students as young as kindergarten were eager to set about the task of retrieving the lost Las Meninas. Not only were their comments recorded on tape but in drawings too. Just as an historian might construct a written description based upon first observations of the painting these children were able to do the same by carefully recording all they could onto their drawings.

Mike's drawing has certainly grown in detail. This was done the second week we met.

Although Gary's drawing appears to consist mainly of tadpole figures floating in space, it is evident that he organized them according to their places in the painting.

Even these first attempts at representing Las Meninas stand as visible proof of what Gary observed, recorded, and knows so far.

As these students are encouraged to unlock meanings in the painting in order to tell more and more about it, so too will their drawings be encouraged.

Mike's drawing has certainly grown in detail. This was done the second week we met.

Who's Right"

• Paving the way that will eventually lead to having my students debate the meanings in Las Meninas takes careful planning. Knowledge, patience, and another clue from the thieves will help. "Open it!" "Let's see!" "It's a mirror!" "You're right!" "Why do you suppose the thieves left us a mirror?"

"It's part of the painting." "If the king and queen are in the mirror on the back wall, where do you suppose they are?" From these questions a number of possibilities were offered. Each provided opportunities for these students to build and argue their ideas. Two comments in particular helped to pave the way further for encouraging my students to debate as historians Brown and Snyder do.

"They're on the painting. Diego is painting them on the painting and we can see them in the mirror." "Good for you Sara." "Shawn?" "It's a magic mirror, they're not there. We can't see them because they're not there. We can't see them because they're invisible. Only the king and queen can see themselves in the mirror." "Maybe they're not in it." "Maybe they're outside looking in."

"This is the painter painting the king and this is the king reflected in the mirror." (Mike, age 5)

Even these first attempts at representing Las Meninas stand as feasible proof of what Gary observed, recorded, and knows so far. As these students are encouraged to unlock the meanings in the painting in order to tell more and more about it, so too will their drawings be encouraged.

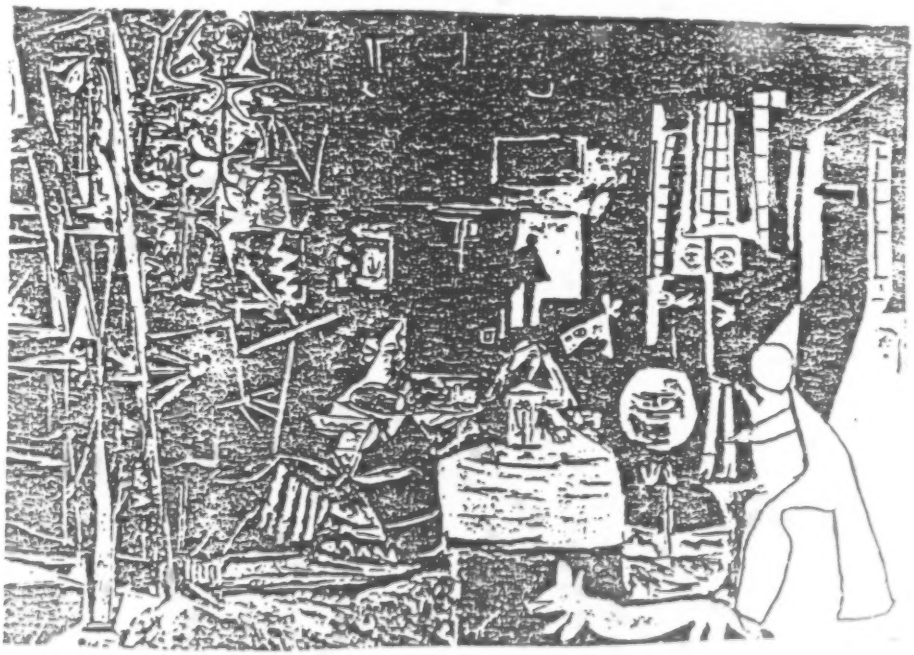
Giving the students a chance to think through the two possibilities, some of them engaged in role playing the characters and others like Mike drew in order to understand.

Like Synder and Brown, my students eventually asked what the location of the source of the reflection of the king and queen in the mirror means to the overall understanding of the painting. Not in these words, of course, but they did just the same. Drawing and constructing three dimensional models of the painting in order to imagine where the reflection could be coming from, changing their crafted characters from position to position allowed them to choose a position from which to argue their story about the meanings related to the source of the reflection of the king and queen. Some children even combined arguments to include both possibilities.

As these students continue to learn about Las Meninas within the social, cultural, and historical milieu of seventeenth century Spain during the reign of King Phillip IV, the stories they write, either by their hand or by mine writing for them as they dictate to me, can, like their drawings, supply them with information vital to understanding their present worlds, as well as possible other worlds, past and future, good and bad, right and wrong.

What Lies Ahead?

Although Snyder, Brown, and Foucault's accounts of Las Meninas have served primarily to illuminate interpretive methods of inquiry, they do contain other elements of the historians' tasks like attribution. And of course my students will engage in this task as it, too, contributes to a comprehensive understanding of the work. Imagine my students faces when the thieves leave a bundle marked Las Meninas and what they find are slides of Picasso's versions of the painting. The potential for a variety of historical tasks related to comparisons between the painting styles, intentions, concerns etc. of Velazquez and Picasso regarding the making of a Las Meninas painting is tremendous.



Since my study concerning the ways children can be expected to model the inquiry processes of art historians is as much an unfolding drama for me as it is for them, many questions still need to be asked, some of which I know and others I will come to know as they present themselves during my search.

Let's see, the decision to begin introducing the ideas contained in Brown's interpretation was a matter of choosing the least complex account. Snyder's notion of the double meaning of the reflected image seemed to be the next logical step. I wonder if my fifth grade students will be able to engage in the hermeneutics of Michel Foucault!?

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FROM THEN TO NOW: DO WE NEED THE "PERFORMING DOGS AND DONKEY SHOWS"?

Mary Louise Ford

A Limited View

In the Spring of 1985, I conducted a very limited survey of art teachers in and around a Mid-Western city. The survey results cannot be used as a basis for generalized statements indicative of the "true picture" of the nature of art teachers everywhere or of their attitudes about the inclusion of art history into the art curriculum and their efforts to provide substantive art history content into the curricula, but it did raise some questions that I felt might be helpful in formulating further and more extensive investigations into this particular issue.

The survey form used in this test study is provided as Appendix A at the back of this paper. In the survey, the teachers were asked what portion of the instructional time was devoted to critical talk about art and what portion to art history. Graphs are included as Appendix B that illustrate the time allocations that the subjects had disclosed during the course of the survey. Contingency questions, based on the subjects' responses, solicited information regarding why so little time was devoted to the above-mentioned activities.

Every teacher interviewed stated that they devoted between 90 percent and 98 percent of the instructional time with students to studio activities. Grade level made no discernible difference in the amount of time spent in studio activity as opposed to art history, art criticism and aesthetics. Additional comments volunteered by individuals indicated that these content areas, when taught, were incorporated into the studio activity. (Ford, 1985)

One-third of the elementary teacher population surveyed indicated that art history and art criticism were never included in their programs. The reasons for this omission appear to be lack of time and insufficient teacher expertise. There was a 100 percent agreement that students would not encourage formal instruction in art history. Slightly over 66 percent of the teachers felt that school administrators would not encourage such instruction. One-third felt that parents would not encourage formal art history instruction. (Ford, 1985)

Courses in art history and art criticism were not offered at any of the secondary schools represented in this test survey. An appreciation course that was cited was described as an introductory course centered around studio activities. The secondary teachers were split in opinion about the confidence level of their qualifications for teaching art criticism almost evenly, but 66.6 percent felt confident about their ability to teach art history. (Ford, 1985)

There was an interesting inconsistency in the responses concerning the assignment of written work when compared with the emphasis upon studio activity.

Over 80 percent of the secondary teachers polled assigned written work while over 40 percent of the teachers indicated that such work was only somewhat important. (Ford, 1985)

Change is usually slow in education and, if this population is, in any way, representative of the general population of art teachers, there has been very little change in the last 20 years. The quest for academic rigor has not seemed to have reached the art room.

Reflections on the Distant Past

As I pondered over the findings, I reflected upon my own training as an art education major in undergraduate school. Perhaps, it would be helpful to us all to consider how each of us was trained as prospective art teachers. How much art history, philosophy of art and art criticism were incorporated into your undergraduate studies? How were those classes taught?

Mine were the traditional turn out the lights and look at 50 to 75 slides of "great works of art" while the instructor rattled off dates, names, places and other bits of fact about what was being flashed upon the screen. One anxiously took notes in the dark that would later prove illegible when the student struggled to translate the scribbles of the day into some meaningful study guide for the test that was to follow as surely as night follows day. Perspiration, respiration and heart rate soared as you struggled to place the ubiquitous slide being shown on the screen in the darkened room into some memory schema that you had developed during your studies of black and white reproductions of the slides and deciphering the oft-illegible class notes. Somehow you did manage to memorize enough "facts" to pass the exam and to recognize enough slides to keep your head above water until the next examination.

I'm ashamed to admit that my fellow students and I had dubbed our particular art history courses the "performing dogs and donkey show." The performing dogs were the works of art called up by the instructor to "perform" upon command. The donkey was the instructor who hauled the project cart with its accompaniment of slide trays into the classroom and then preceded to "bray" out the facts and dates and information for our less than eager ears.

We tend to perpetuate through our own classrooms those methods and techniques of teaching by which we ourselves have been taught. I will not generalize from my own experiences as a student in art history classes, but I will state that as a young and inexperienced teacher the last thing that I wanted to subject my students to was the "dogs and donkey shows" that had pervaded the undergraduate courses my peers and I had endured. What I did want to perpetuate was what spontaneously occurred from time to time in the hallways outside the classroom during "breaks." Every so often a discussion would be sparked by a comment or event in the classroom and the instructor would share with us his views, based on his studies as an art historian, about the fascinating intermeshing of art history and social or political history and the implications of those events, placed in time and geography. We argued interpretations and sought, albeit in a sophomoric manner, the answers to the whys and hows. It was the too brief excitement of those moments that stayed with me

through the years and convinced me of the importance and value of teaching art history to my students. It was these memories and convictions that sparked the particular project that will be discussed in the final section of this paper.

Interactive Software For a Study of the Past

Last spring, while completing the required assignment for a course about the development of software for art education, all of the events discussed in this paper thus far led to the "Arty Smarty Detective Kit." The "Arty Smarty Detective Kit" is a prototype software program geared to the low level reading students placed in the third grade. The kit includes a software disc, a reproduction of an art work, a "clue pad," a magnifying glass and an "official pencil." The student works with the computer on a non-graphics program that calls the student by name, the teacher by name and responds according to the input of the student through the keyboard. The program is totally verbal and the prototype deals with the students' interpretation and responses to the painting by Goya of "Don Manuel Osorio Manrique de Zuniga."

The program starts out by introducing itself as Arty Smarty and then asks for the student's name. From that point the computer, in the persona of Arty Smarty, calls the student by name. Arty tells the student that the student's name is a "good name for a detective." The teacher's name is requested and then Arty takes the student through the "clue kit" item by item to make sure that all items are there and that the student is familiar with the items. After asking if the student wishes to "play detective," Arty states "(Student's Name), a good detective solves problems and figures out mysteries. The detective looks for clues and might make a list of all the clues that are found." The student is asked to look closely at the reproduction in the clue kit and is asked a series of questions. The program is built with loops that allow for repetition where necessary and allows the student to move forward at his or her own pace. Some questions call for opinion or personal responses and Arty responds to such answers as a recognition of the student's opinions or feelings, but not in terms of correct or incorrect.

Many of the questions are aimed at letting the student explore his or her feelings about the painting. The student and Arty discuss how "Manuel" is alike and how he is unlike the children of today. They discuss pets people keep and why. The student also learns the terms "portrait" and "pose." The student learns that Goya lived and painted a very long time ago, before cameras. The differences between paintings and photographs are discussed. The student is encouraged to examine the painting in close detail and to seek out "clues" in the painting itself in order to understand the nature of the work of art. Much of the program content is based upon Chapman's "empathic approach" to critical talk about art (1978) and attempts to start from where the child is in terms of comprehension of works of art and to lead the child to the next stage of readiness.

One of the most exciting implications of the project was that the novice could produce an interesting and relatively sophisticated program following simple instructions. Discs are relatively inexpensive, and if we provided a "pattern" consisting of set print commands and response loops, the teacher who

has even minimal computer experience could "feed" into such a "pattern" the information or content he or she deems important or helpful. The study of a work of art can be enhanced by new technology and the students' fascination with computers can be tapped to involve them in the art history learning process. One concern might be posited. If such programs would become commonplace might we then have just temporarily replaced the "braying donkey" with a donkey that "beeps"? On the other hand, if we would discover that the situation described in the test study (discussed in the first section of this paper) is more common than uncommon, might such predeveloped programs help bridge the gap until in-service training would provide a stronger knowledge base in art history to the art teachers currently teaching in the schools?

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APPENDICES

1. Appendix A 1985 Art Teacher's Survey
2. Appendix B Graphs from Art Teacher's Survey

ART TEACHER'S SURVEY, 1985 I.D.NO.795R_____

NAME: _____ DATE_____

SCHOOL DISTRICT:_____

SCHOOL: _____

SCHOOL TEL. NO.:_____

Number of years teaching experience: 1-5 [ ] 6-10 [ ] 11-15 [ ] 16 or more [ ]

Grade levels taught: Elementary [ ] Junior high/Middle [ ] Senior High [ ]

Average number of students taught weekly:_____

Average number of times classes meet;
daily [ ] weekly [ ] twice a week [ ] every 2 weeks [ ] other(please [ ] specify)
_____

Member of Ohio Art Education Association: [ ]yes [ ]no

Member of National Art Education Association: [ ]yes [ ]no

1. Have you seen the Ohio Planning Art Education guide?
[ ]yes [ ]no

If yes:
Do you plan your classroom instruction using this guide?
yes [ ] no [ ]

2. Does your school district have a K-12 art curriculum?
[ ]yes [ ]no

If yes:
A. Is this curriculum sequentially planned from grade level to grade level: [ ]yes [ ]no

B. Which one of the following statements best describes your curriculum guide?
[ ] It lists required course content.

[ ] It suggests subject matter to be covered by grade level.

[ ] It is concept oriented.

[ ] Other. (Please specify)

_____

3. Approximately what percentage of time do your classes spend in studio related student activity?
100% 85% 75% 65% 50% 25%
[ ] [ ] [ ] [ ] [ ] [ ]
less 0
[ ] [ ]

4. Approximately what percentage of time do your classes spend in the study of art history?
100% 85% 75% 65% 50% 25%
[ ] [ ] [ ] [ ] [ ] [ ]
less 0
[ ] [ ]

5. Approximately what percentage of time do your classes spend in the study and practice of critical talk about art reproductions?
100% 85% 75% 65% 50% 25%
[ ] [ ] [ ] [ ] [ ] [ ]
less 0
[ ] [ ]

6. Approximately what percentage of time do your classes spend in the study of aesthetics?

100% 85% 75% 65% 50% 25%
[ ] [ ] [ ] [ ] [ ] [ ]

less 0
[ ] [ ]

7. Do you use the sequenced art education guide as described in the Ohio guide?

[ ] yes [ ] no

8. Do you sponser an annual art exhibit in your school building?

yes no
[ ] [ ]

If yes:
Do you spend much instruction time in preparation for the exhibit?
yes [ ] no [ ]

Is much of your planning time devoted to preparation for the exhibit?
yes [ ] no [ ]

Do you advertise this exhibit to the community?
yes[ ] no[ ]

9. Do you assign written reports outside of class as homework?

[ ] yes [ ] no

10. Do you assign written reports on any of the following?

[ ] Periods or styles of art
[ ] Individual artists
[ ] Criticisms of art works
[ ] Other (please specify)

_____

Grade level, if significant _____

11. How important do you think written work is to the study of art?

a [ ] very important
b [ ] important
c [ ] somewhat important
d [ ] not important

Please check any of the categories that are applicable.

12. Do you teach units on any of the following?

a [ ] Architecture
b [ ] Environmental design
c [ ] Advertising
d [ ] Art in everyday life (textiles, fashion, product design, etc.)
e [ ] Holiday or seasonal art
f [ ] Ethnic or tribal art

Please indicate your level of agreement or disagreement.

For Elementary Art Teachers

1.I incorporate art history into most of my lessons.

often [ ] sometimes [ ] seldom [ ] never [ ]

2.I incorporate art criticism into most of my lessons.

often [ ] sometimes [ ] seldom [ ] never [ ]

3.I do not have sufficient time with students to teach art history.

strongly agree [ ] agree [ ] disagree [ ]

4.I do not have sufficient time with students to teach art criticism.

strongly agree [ ] agree [ ] disagree [ ]

5.I do not feel sufficiently trained to teach art history.

strongly agree [ ] agree [ ] disagree [ ]

6.Formal instruction in art history is not encouraged by the:

	strongly agree	agree	disagree
a. school administers	[ ]	[ ]	[ ]
b. students	[ ]	[ ]	[ ]
c. parents	[ ]	[ ]	[ ]

For High School Art Teachers

1.My school offers a course(s) in art history.

yes [ ] no [ ]

2.My school offers a course(s) in art criticism.

yes [ ] no [ ]

3.Please list the course titles ofyou teach and give a brief discription of course content.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

4.Most of the classes are planned for students with strong career interests in the arts.

[ ] yes [ ] no

Elementary Art Teachers Only

7.I teach specific lessons in the design elements.

strongly agree	agree	disagree
[ ]	[ ]	[ ]

Grade level,if appropriate___

8.Instruction in drawing and painting techniques are an important part of my curriculum.

strongly agree	agree	disagree
[ ]	[ ]	[ ]

Please specify grade level such instruction begins.____

Senior High Art Teachers Only

5.Most of the classes are planned for students with a strong avocational interest in art.

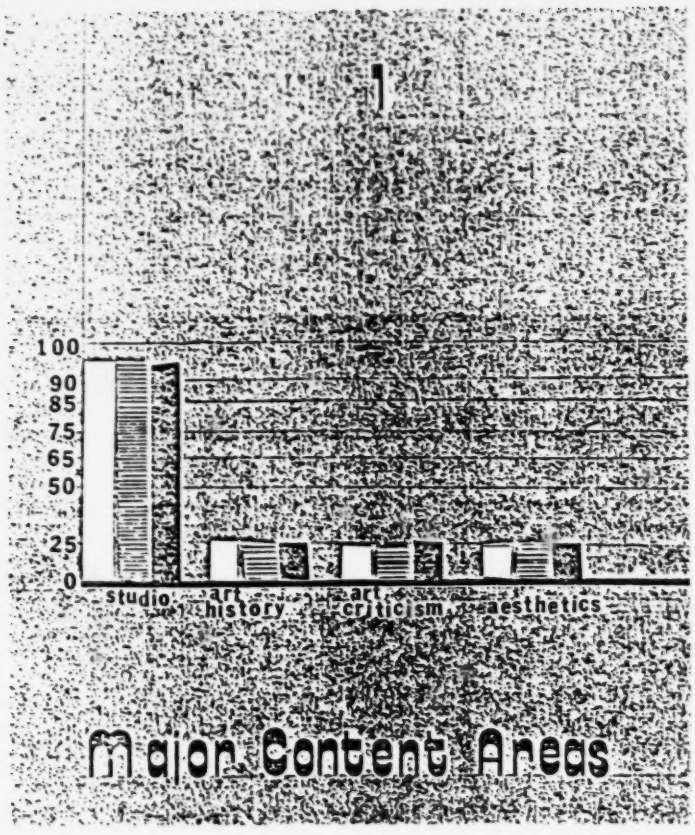
[ ] yes [ ] no

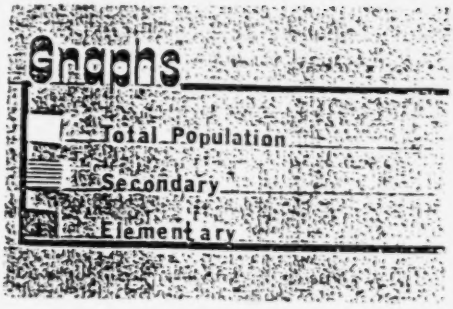
6.I feel well qualified to teach

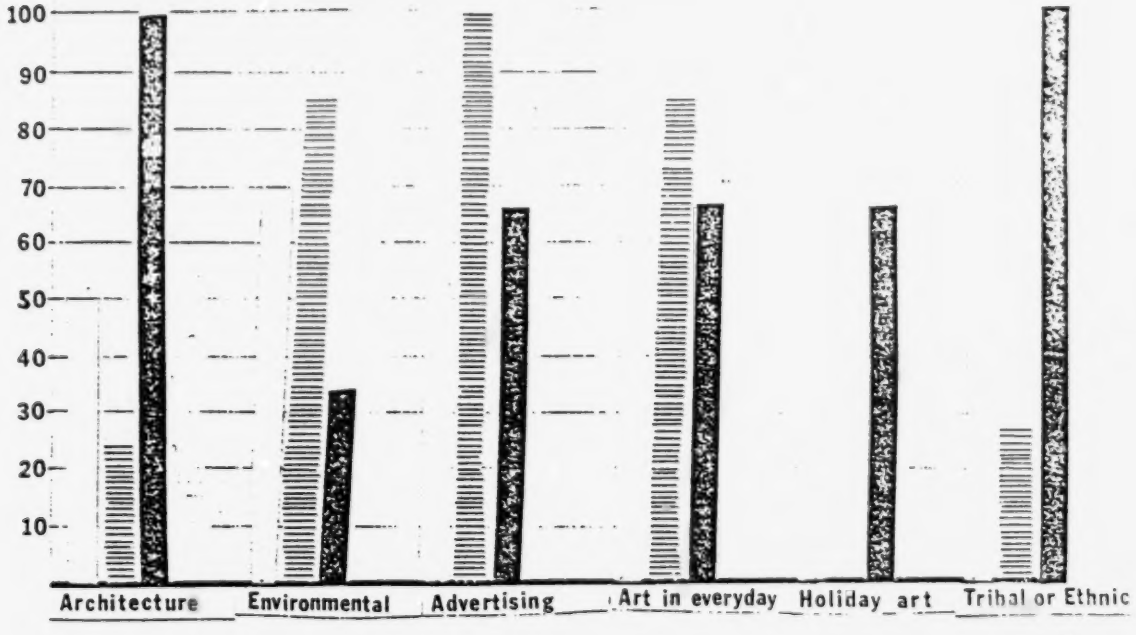
art history: [ ]yes [ ] no

art criticism: [ ]yes [ ] no

APPENDIX B

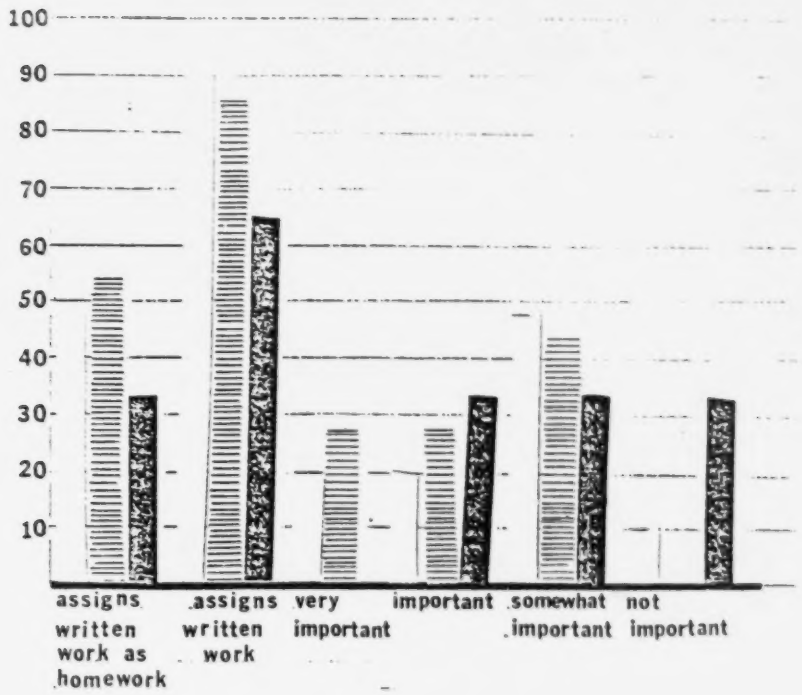






2 Specific Units Taught

Academic Rigor



ADDITIONAL COMMENTS FROM THE SAMPLE POPULATION

"The art exhibit requires more of my personal time than school time but, its worth it 'cause the parents really enjoy it and the principal just eats it up."

Elementary art teacher

"I don't see giving a lot of written work. It would really put the kids off art and, well you know, sometimes it gets hard keeping the enrollment up."

Secondary art teacher

"I really think that everything I do in the art room teaches aesthetics."

Secondary art teacher

"Aesthetics is a part of all my lessons, don't you think? What do you mean by aesthetics?"

Elementary art teacher

"I used to use the guide, a while back but, now its just second nature I guess."

Elementary art teacher

"The Art I, II and III classes are really just drawing, painting, sculpture and printmaking. The survey art class is a one year shot of the same."

Secondary art teacher

"The art appreciation class is for kids who don't want to major in art but just want a taste of it. It's not a history course or anything like that. "

Secondary art teachers

"I teach a little of everything, you know, like even when I'm teaching something with a theme, I'm teaching some kind of process or technique."

Elementary art teacher

MONA LISA: PLANNING FOR CLASSROOM DIALOGUE IN THE ARTS AND HUMANITIES: A MODEL

Jacqueline G. Thomas

INTRODUCTION

This is a particularly challenging problem for me. In this paper, I want to focus on exactly what an art history teacher does, and how we evolve into art history teachers who successfully help learners learn.

I team-teach two junior high Related Fine Arts courses with a music teacher. We try to address the interrelationships among the various arts and the humanities. The courses are taught directly to the arts-humanities goals of Chapter 5. We try to teach 1/5 aesthetics, 1/5 criticism, 1/5 development of skills, 1/5 opportunity for creative experience, and 1/5 history. Actually, the courses are built around an historical time line.

This paper is a collection of ideas. These are the thinkings that I believe, based on my own experiences in teaching and in teaching art history.

WHAT IS ART HISTORY?

Defining Art History

History is "the branch of knowledge dealing with past events," as well as "acts, ideas, events that will or can shape the course of the future," according to Random House Dictionary of English Language, 1970.

To paraphrase that definition in relation to art: Art history is a record of that knowledge dealing with past events that can shape the course of future art.

Paralleling that definition, James A. Schinneller states, "Art illustrates the pages of history...Art provides a civilization the means of achieving immortality; for through the future unfolding of its products, its period and contribution live once again in the mind of man...(works of art) harmoniously link art of the past with current creative efforts..." (1961, p. 8).

Curricula

The purpose of art history courses will vary. The purpose will determine the title of each course, the time period to be addressed, and the art work to be presented.

An art history course may be built around an historical time line covering a part of the whole of prehistoric art through the art of today. Or it may be built around themes such as Feldman's Varieties of Visual Experience:

The Functions of Art

1. Personal Functions of Art
2. The Social Functions of Art
3. The Physical Functions of Art
4. The Style of Objective Accuracy
5. The Style of Formal Order
6. The Style of Emotion
7. The Style of Fantasy

The Structure of Art

1. The Visual Elements: Grammar
2. Organization of Elements: Design
3. Perceiving the Elements: Aesthetics

The Interaction of Medium and Meaning

1. Painting
2. Sculpture
3. Architecture
4. Images in Motion: Film and Television

Art history could simply be one of a number of elements in a core curriculum as defined by deFrancesco (1958, p. 332): coordinating topics and activities across discipline i.e., social studies, geography, science, English, art. In this case art history, along with other arts activities, would provide basic information and complement content from the other discipline areas.

Content of Art History

Chapter 5 has determined the content of art education to include art history, in addition to aesthetics, criticism, development of skills, and opportunity for creative experience.

It is difficult to actually separate the other four content areas of art education from the teaching of art history. There is an interrelationship among all of the content areas -- even as indicated in the titles of Feldman's art history units and topics.

In the forword to Beverly Jeanne Davis' Chant of the Centuries: A History of the Humanities (1984), she states, "...the arts...lift our emotions and open wide our eyes so that we may see and feel and believe... Enjoyment of the arts is like holding a rainbow in one's hands... the arts evoke joy and feeling of completeness." Through these words she tells us that art history and aesthetics cannot be separated from each other as content of her art history text.

Aesthetic literacy, understanding the language of art (discrimination and comprehension of images) is a part of art history. In the "Perspective"

statement of Beyond Creating: The Place for Art in America's Schools, Ernest L. Boyer (1985, p. 9) describes just how powerful the language of art can be in the description of the destruction and agonies of war in Picasso's "Guernica." Aesthetic response to "Guernica" could not be separated from any historical discussion of that particular painting. Nor could concern for why an artist would paint things that are not beautiful, how this painting style could successfully reflect the feelings the artist wished to evoke and portray, as well as how the artist might have worked differently in order to present the same ideas.

THE ART HISTORY TEACHER

A successful art history teacher will probably capitalize on the following:

-enthusiasm
-teacher-learner, learner-teacher relationships
-a bag of tricks

Enthusiasm

The climate of the classroom can make a big educational difference.

A teacher who is not happy projects those feelings into his or her teaching. If the teacher does not like teaching a particular course, it will affect something (presence in class, content of what is taught, success of the course).

Dale Carnegie publications (C.H. Jones, 1962, pp. 7-11) expound upon the "wonderful power of enthusiasm." A teacher's enthusiasm can relieve the monotony of the job, make the work seem easier and more pleasant to perform. A teacher's enthusiasm can help him/her to overcome obstacles in pursuance of goals. Enthusiastic teachers attract students rather than alienate them. Enthusiasm generates enthusiasm in other words.

Enthusiasm is contageous, just as misery loves company.....

On their first day in class, I tell my students how much I like what I teach and that I have a good time in class. (I dance around the process, just to illustrate the point.) I also remind my students that their attitudes in class will make a big difference as to how much they will actually learn. I contrast anger and misery with insane joy at being in class. Then I ask my students to simply come to class with an open mind, asking themselves, "I wonder what we will be doing today?" and to simply try the activities planned for that day. I promise they will be pleasantly surprised that the class will not be painful, that they will actually discover they are having a good time and that they will be learning things of use to them in later life.

And then I proceed to model fun and enthusiasm in all of the classes I teach. It is an actual part of my lesson plan.

Teacher-Learner, Learner-Teacher Relationships

Teaching is more than a simple presentation of facts and information. It is a relationship between the instructor and students.

The business concept of management and customer can be transposed to teacher and student:

> "Probably the most important management fundamental that is being ignored today is staying close to the customer to satisfy his needs and anticipate his wants. In too many companies, the customer has become a bloody nuisance whose unpredictable behavior damages carefully made strategic plans, whose activities mess up computer operations, and who stubbornly insists that purchased products should work." (Peters & Waterman, 1982, p. 156)

The teacher should stay close to the student to satisfy his or her needs and anticipate his or her wants. The student is the customer. This student is not a nuisance. The student does not exhibit unpredictable behavior requiring changes in teacher plans. The student has the right to expect that he or she will be given the best possible opportunity to learn.

There is much intellectual intimacy in the teaching-learning relationship. Not every teacher is able or even willing to accept a relationship of such intimacy; nor, for that matter, is every student. But teachers need to "see" inside the minds of their pupils, not just the subject matter. "Every day teaching is...a process of mutual discovery, interaction, and exploration of the self as well as of another person and a subject matter. It is intensely alive, aware, sensitive," as stated by Allan Fromme in his introduction to John Holt's How Children Fail (1964).

This "seeing" by the teacher may involve an awareness of difference in students' learning styles or the students may express a "want to know" concerning unanticipated topics, to which the teacher should respond by either changing the lesson to fulfill the expressed need of the student or tabling the topic with a promise to address it in the future.

Students, like all people, sometimes send out messages of emotional needs. It is possible that the meeting of those needs should or must precede any attempt at course content. In a mutual exchange of ideas, both the teacher and the student are equally apt to learn from one another. Although the teacher and the student usually will be learning different things, both are engaged in the encounter.

A BAG OF TRICKS

Never Lecture

According to Beechhold (1971, pp. 14-15), relatively few teachers are teachers. All they do is speak. Simply knowing and understanding the subject matter "does not by virtue of either superior intelligence or specialized knowledge automatically equip someone to do a good job in the classroom, unless by teaching we mean nothing more than holding a public dialogue with oneself about matters which especially interest one."

Teacher-centered lecture is my least effective teaching technique, probably for the following reason, as stated by John Holt in How Children Learn (1967, p. 178):

> "We teachers - perhaps all human beings - are in the grip of an astonishing delusion. We think that we can take a picture, a structure, a working model of something, constructed in our minds out of long experience and familiarity, and by turning that model into a string of words, transplant it whole into the mind of someone else. Perhaps once in a thousand times, when the explanation is extraordinarily good, and the listener extraordinarily experienced and skillful at turning word strings into nonverbal reality, and when explainer and listener share in common may of the experiences being talked about, the process may work, and some real meaning may be communicated. Most of the time, explaining does not increase understanding and may even lessen it."

Just because I stand and recite facts to students and they write them down does not mean that I am teaching or that they are learning.

Teacher Salesmanship

Teaching can be like salesmanship. Dale Carnegie's instructions on "How to Win Friends and Influence People to Your Way of Thinking" (1936) include the following:

1. "The only way to get the best of an argument is to avoid it." (Maintain a positive classroom atmosphere)
2. "Show respect for the other man's opinions. Never tell a man he is wrong." (Employ positive reinforcement techniques. Ask open-ended questions.)
3. "If you are wrong, admit it quickly and emphatically." (Always admit to being human.)
4. "Begin in a friendly way." (Attitude is important.)
5. "Get the other person saying 'yes, yes' immediately." (Try to deal with concepts with which the student can identify.)
6. "Let the other man do a great deal of the talking." (Do not lecture. The students should do most of the talking.)
7. "Let the other man feel that the idea is his." (Plan for "discovery learning.")

8. "Try honestly to see things from the other person's point of view." (This is intellectual intimacy.)
9. "Be sympathetic with the other person's ideas and desires." (Be an open and flexible teacher.)
10. "Appeal to the nobler motives." (Trust breeds trust. Success begets success. Peters and Waterman, on p. 56, state that "We are creatures of our environment, very sensitive and responsive to external rewards and punishment. We are also strongly driven from within, self-motivated.")
11. "Dramatize your ideas." (Use a bag of tricks.)
12. "Throw down a challenge." (Lessons should have meat to them. Teaching methods should spark students' curiosity and need to know.)

Why a Bag of Tricks?

A story is told of an old-timer who sold his donkey to a younger man, warning him that the donkey had sensitive feelings and deserved kindness and consideration in his care. The young man took his instructions to heart and gently tugged the donkey to get him to move. Unsuccessful, he went behind the donkey and pushed firmly but gently. The donkey still would not move. The young man hailed the old-timer as he walked away into the distance. Once the problem was explained to him, the old-timer looked around and found a two-by-four that had a nail point protruding from it. He beat the donkey unmercifully with the nail-end of the board. The young man stopped him, saying, "I thought you said I was to be gentle with the donkey?" The old timer replied, "Yes, but you have to get his attention first!"

Some teachers call the board with a nail a "bag of tricks" for use in the classroom.

Recently an article by Richard Wolkomir appeared in Smithsonian Magazine about Jearl Walker, an award-winning physics teacher at Cleveland State University, who, to quote a student, "blows your mind with tricks." 'Old Jearl' performs for and entertains his classes in order to help them first observe, understand, and then remember concepts in physics.

According to Peters and Waterman (pp. 55-56),

> "As information processors, we are simultaneously flawed and wonderful. On the one hand, we can hold little explicitly in mind, at most a half dozen or so facts at one time. Hence there should be enormous pressure on (teachers)...to keep things very simple indeed. On the other hand, our unconscious mind is powerful, accumulating a vast storehouse of patterns, if we let it. Experience is an excellent teacher."

Communication is more than words. We teach by talking, but also by:

-role model
-body language
-exaggeration
-thoughtful discussion
-practical application
-dramatization

-imagination

Teachers must plan for unique ways to bring information into students' awareness to act as focal points to aid their memory of these topics.

MY BAG OF TRICKS

Thinking

Regardless of the titles of art history courses or the time periods and themes around which they are built, the basis of genuine education is thinking. If a student can "think," the student can pose the questions that need to be answered, devise ways to find answers, express opinions based on consciously stated reasons, draw upon past knowledge to imagine the past and project the future. Therefore, teaching techniques that encourage students to think and to develop thinking skills are an important part of planning to teach an art history course.

Language of Art History

Teaching is communicating and teaching is about communicating. According to Beechhold (p. 46), "Language is what we teach no matter what we teach, and the exploration of language is not the exclusive province of the 'language arts' teacher."

There is a special vocabulary for art history. The teaching of appropriate vocabulary should be a natural area of content to be covered.

Students should be encouraged and lead to express themselves by use of common language and special vocabularies through verbal expression, reading and writing.

The Disclaimer

When orienting students to an art history course, they are instructed as follows:

Do not believe everything you see.
Do not believe everything you read.
Do not believe everything you hear.

Do Not Believe Everything You See

Unless a work of art is seen in the original, the viewer cannot be certain how closely the reproduction records the original.

Size is deceptive in reproductions. Photographs in books, post cards, posters, slides usually portray the proportions of the original work, but are

viewed in smaller or larger size than the original. Even when the dimensions are known i.e., "Mona Lisa" is 30¼" x 21", the viewer may not have a true understanding of that particular size.

Tactile texture in two-dimensional work will not exist except as visual texture in reproductions.

True color reproduction is unlikely. Plate-making cameras may not scan the original work well. If metered off of a dark area the reproduction may be duller and darker than the original. If metered off of an area of pigment's sheen the results may be a washed-out look. The original pigments and materials themselves have a different chemical makeup from the film and darkroom materials used to record them. Thus accurate recording of colors would be difficult to achieve. In the case of "Mona Lisa" reproductions, the background sky color alone may vary from yellow-ocre or brown to pale greens and bright blues.

Do Not Believe Everything You Read

In his preface to History of Art, H. W. Janson states:

> "There are no 'plain facts' in the history of art - or in the history of anything else, for that matter, only degrees of plausibility. Every statement, no matter how fully documented, is subject to doubt, and remains a 'fact' only so long as nobody questions it. To doubt what has been taken for granted, and to find a more plausible interpretation of the evidence, is every Scholar's task. Nevertheless, there is always a large body of 'facts' in any field of study; they are the sleeping dogs whose very inertness makes them landmarks on the scholarly terrain. Fortunately, only a minority of them can be aroused at the same time, otherwise we should lose our bearings...It is these 'facts' that fascinate the scholar."

In various art history books and magazine articles about Leonardo DaVinci and the "Mona Lisa" painting, discrepancies and differences of opinion exist about the artist and his painting.

How did DaVinci make his living (earn his livelihood)? Authors state that beginning in 1482 he worked for the Duke of Milan mainly as a military engineer, although secondarily as an architect, sculptor and painter (Janson, p. 349) or intimate that his work was exclusively that of "official artist" to the Duke (McCarther and Gilbert, 1985, p. 370). How could a person earn a living exclusively as an artist if he only finished half a dozen paintings during his lifetime?

Interpretations of the "Mona Lisa," the significance of the painting, and meaning of her expression differ almost as often as authors have written about them...

Do Not Believe Everything You Hear

Teachers' research will be as accurate as the references used. Therefore, "facts" stated in the classroom may be as inaccurate as the resources used in preparing the lesson.

Also, when trying to make an important point or help students understand a concept, the teacher may exaggerate or take artistic license with the "facts" about an artist's life or a work of art. This historical fiction can provide its listeners/readers with a sense of historical understanding and realism that otherwise would be denied to all but the professional scholar.

Practicalities

I try to set up a delicate balance between predicability (students can trust my honesty, expect a non-threatening atmosphere, students know that this is serious business even though they know activities are fun) and surprise (the format for each class is different) in the classroom.

Because I am a visual art teacher, I usually try to build lessons around visuals on which students can focus. I try to vary the types of visuals for succeeding units and lessons. Therefore, if I use slides for one lesson, I may use original work or posters for the next. I also try to vary the approach and teaching technique to each lesson, the use of classroom space, the types of creative activities and materials. Thus students really do come into the classroom with the question, "I wonder what we are going to do today?"

People learn in different ways, have different personalities, likes and dislikes. Hopefully, there will be something of interest and particularly enjoyable for each person during the course. It is also likely that each student will be learning in the ways best suited to that particular student as well as practicing other learning skills.

The strategies and activities developed for my lessons built around the "Mona Lisa" reflect only a small part of a unit on Renaissance art. But they illustrate planning for a variety of learning styles (as described in an essay by Goodwin Watson on pages 10-11 in Human Dynamics in Psychology and Education. Mind Substance: exercise "muscles" of mind, classical training, discovery learning, build on what is already known; Stimulus-Response: establish patterns for desired S-R connections, teach to know emotional reactions, employ reinforcement and conditioning; Gestalt: promote insightful learning, aid students in trial-and-error goal-directed inquiry, help students understand their contemporary situations), means of expression (visual, verbal, tactile), and development of study skills (developing vocabulary, taking notes, active looking, active listening, thinking, self-expression, self-evaluation).

Finally, I believe something must be said about "fun in class."

When I first began teaching, I took great offense to a guidance counselor telling me that kids were unhappy in my class because they were not having any fun. I felt, and still feel today, that what I teach is serious, important and content-oriented. But my idea about the means to the end has changed.

I used to believe that for anything to be worthwhile it has to be "painful." It had to be complicated, take a long time to be accomplished, and be totally intellectually stimulating - never emotionally stimulating.

I still believe that learning is complicated and can take a lot of time. I do not believe that learning should be all fun and games; it is serious business. But I believe today that it is the job of the teacher to impart as much knowledge and to do so as efficiently as possible to every single student. If learning can only take place by my dancing on table tops, then like 'Old Jearl,' that is what I shall do. The important thing is that learning takes place.

I teach an elective course that is basically an art history course. My schedule is over loaded because students want to take that course. They would certainly elect something else if they did not want to be there. I believe the success of my course is first of all, because of a strong curriculum content, and secondly, because of the teaching strategies employed.

Students come back to visit and tell me they are taking an art history course in high school or college and say, "We already did this in junior high. I can even use my old notebook for the course!" Something is working; students are learning and retaining what they have been taught.

Sample Lesson Plans

Sample lesson plans follow. They are built around the theme of the "Mona Lisa." They reflect all that I have tried to share in this collection of my ideas about teaching art history.

MONA LISA (6 to 7 class periods)
North Penn Junior High School

Objectives:

1. To outline historical background concerning Leonardo DaVinci's life, vocation and avocations.
2. To discuss the "importance" of the "Mona Lisa" portrait in relation to DaVinci's life and to us today.
3. To identify the characteristics of a "Renaissance background" as opposed to a "Medieval background."
4. To compare the characterisics of DaVinci's "Mona Lisa" with variations on the Mona Lisa theme in a number of works of art. (What do they have in common? In what ways are they different?)
5. To discuss why artists would want to make variations of the "Mona Lisa"?
6. To make a personal creative variation on DaVinci's "Mona Lisa" that has at least three relationships to the original "Mona Lisa."

7. To make a painting utilizing skills practiced in the past, including:
    -mixing of colors
    -wash and bleed technique
    -application of brush prints and dry brush
    -concern for good craftsmanship
8. To make self-evaluative statements concerning each "Mona Lisa" painting variation.

Materials:

1. Reproductions on bulletin board:
    -DaVinci's "Mona Lisa"
    -variations of "Mona Lisa"
    -paintings that illustrate a Renaissance background
    -paintings that illustrate a Medieval background
2. Writing paper on bulletin board on which to list students' ideas
3. Mona Lisa Worksheets
4. Reference books with pictures about DaVinci and his inventions
5. Studio materials:
    -newsprint and sketching pencils
    -choice of 9x12, 12x18, 18x24 white paper for painting
    -tempera paints, assorted brushes, etc.
    -variety of colors of construction paper for mounting and adhesive
6. Self-Evaluation Worksheet

Procedures:

1. Teacher will set up bulletin board display.
2. Each student will fill in required information on Mona Lisa Worksheet. This will be accomplished through class discussion concerning visuals on display and list of pertinent facts listed on board as discussion progresses. Students will provide information in response to open-ended questions by teacher (Teacher will offer only information students cannot provide). Teacher will share with students pictures from DaVinci's sketchbooks and photographs of models in his inventions (not on display). Following discussion of opinion questions, as opposed to factual questions, each student will fill in his/her own answers (These answers will not be listed on the board).

THE MONA LISA WORKSHOP - SIDE 1

Who was Leonardo DaVinci?

What did he do for a living?

For what is he famous?

List everything you know about the "Mona Lisa" by Leonardo DaVinci:

Why is the "Mona Lisa" an important painting?

For what reasons would artists make variations on the "Mona Lisa"?

EVALUATION OF MONA LISA PAINTING

1. Explain how we can tell this is a "Mona Lisa" portrait.

2. Do you have a Renaissance or Medieval background in your painting? Explain:

3. Where did you use a wash in your painting? Was that technique appropriate for that part of your painting? Why/why not?

4. Where did you use brush prints or dry brush in your painting? Was that technique appropriate for that part of your painting? Why/why not?

5. To you, what was the best or most enjoyable part of the "Mona Lisa" project?

6. To you, what was the worst or least enjoyable part of the "Mona Lisa" project?

   How could that have been corrected or improved?

7. In what way do you think the public would respond to the treatment of "Mona Lisa" and the background of your painting? (What would each have to say about your painting?) Explain your answers.

   a. A junior high student:

   b. A 40-year old parent:

   c. A museum curator:

   d. Leonardo DaVinci:

Name & Class Code:

"Mona Lisa" (1503)
by Leonardo da Vinci

What do all of the "Mona Lisas" on display have in common? (What are the clues that tell you the other paintings are supposed to be "Mona Lisas"?

"L.H.O.O.Q." (1919)
by Marcel Duchamp

Is one "Mona Lisa" painting a "better" work of art than another? Explain:

"Masterpuss" (1982)
by Alfred Gesheidt

Rank the "Mona Lisas" on display as to which is worth the most money and which is worth the least, in your opinion. Explain your reasons for the choices.

"Mona Pig" (1984)
by Alfred Gesheidt

What other variations on the "Mona Lisa" theme have you seen?

List other possible variations to the "Mona Lisa" Portrait:

The characteristics of a Renaissance Portrait

The characteristics of a Medieval Portrait are:

MONA LISA (8 hours)

Junior High Arts Camp Experience

(Art - Drama - Writing)

A drama teacher and I went to an arts camp as resource people. We stayed one and one-half days for this activity. Procedures 1-5 occurred between 9:00 and 11:30 a.m. the first day. Procedure 6 took place during campers' free time during the day. Procedure 7 proceeded from 6:00 to 7:30 p.m., and Procedure 8 between 9:00 and 10:00 p.m. that same day. The evaluation activities (Procedures 9-11) were accomplished the following morning from 9:00 to 11:00 a.m.

Objectives:

1. To share backgrounds and interests of workshop participants.
2. To increase awareness of the various senses.
3. To respond to a sensuous experience.
4. To critique the "Mona Lisa."
5. To outline historical background concerning Leonardo DaVinci's life, vocation and avocations.
6. To discuss the "importance" of the "Mona Lisa" portrait in relation to DaVinci's life and to us today.
7. To make a personal creative statement about DaVinci's "Mona Lisa" using drama and creative writing.
8. To make self-evaluative statements concerning each "Mona Lisa" activity.

Materials:

Sensuous Experience Worksheets
Food (candy/snack items)
Pen/pencils
"Mona Lisa" portrait with fact cut out for individual portrait photos
Large color print of DaVinci's "Mona Lisa" or small reproductions for each workshop participant
Cloth lengths to use for props
Drawing paper and writing paper
Video camera, tape, TV, VCR

Procedures:

1. An activity is planned to get to know something about the campers and to help them to know and to develop trust in us as leaders/teachers.

   The teachers talk about ourselves extensively and they perform pantomimes that illustrate activities that we particularly enjoy. The campers guess the identity of the activities.

The campers then introduce themselves in a similar way.

2. Distribute Sensuous Experience Worksheets.

   A volunteer is used to demonstrate the meanings of "direct experience," "preconceived ideas," and each of the senses.

   As a warm-up exercise for using the Sensuous Experience Worksheets, each participant is given an unfamiliar food item with which to have a sensuous experience. As many words/phrases as possible are listed.

3. Each video taped performance is evaluated. The tape is played through one time for personal enjoyment and a second time for evaluation. Evaluation includes the whole group's performance, the concept, each individual's performance, and suggestions for changes/improvements. Participants are asked to list both positive and negative comments.

4. Each workshop participant is asked to write "something" based on his or her feelings or emotions felt during any of the preceding activities. Teachers once again help participants organize their thoughts (usually utilizing open-ended questioning technique).

5. In comparing their own two pieces of creative writing, participants are to decide which is "better" and write one or two sentences explaining why. Positive comments are invited from all listeners.

6. A collection of the workshop writings are typed and assembled into packets. Each participant has a packet of materials to commemorate our camp experience. Packets include:
   - -Sensuous Experience Worksheet(s)
   - -"Self as Mona Lisa" photo
   - -Evaluation notes
   - -Own rough drafts of writings
   - -Typed copies of writings chosen by all participants
   - -Extra writing paper to carry on with activities for remainder of the camping experience.

THE SENSUOUS EXPERIENCE

Keep yourself open to a direct experience. Try to have no preconceived ideas. Try not to analyze or interpret what you sense. Simply try to be aware of and then record the things that immediately "strike" your senses.

Sight	Sound	Smell	Touch	Taste	Emotions	Physical Response (i.e., Heart Beating Fast, Hairs on Arms Standing Up)

SUMMARY

This paper is an exercise in identifying my beliefs about teaching, particularly the teaching of art history.

The title of the course, the time periods and the particular works of art to be discussed provide the framework about which the teacher hangs a bag of tricks. The purpose of the bag of tricks is to help teach the objectives of the course. The application of the bag of tricks is to enhance the learners' focus on those objectives. The end result should be shared knowledge - the students have learned the anticipated concepts and the teacher has learned more about both the students and the concepts themselves.

The sample lesson plans for "Mona Lisa" help to illustrate some of my beliefs about teaching art history.

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THE OTHER SIDE OF HISTORY: AN EXAMINATION OF ART EDUCATION IN OUR SCHOOLS

Elaine Weinstone

Barbara Tuckman, Pulitzer Prize-winning historian, has written:

> "Mankind's most enduring achievement is art. At its best, it reveals the nobility that co-exists in human nature along with flaws and evils, and the beauty and truth it can perceive. Whether in music or architecture, literature, painting or sculpture, art opens our eyes and ears and feelings to something beyond ourselves, something we cannot experience without the artist's vision and the genius of his craft." (1981)

If the public and educators fail to see the arts as an important part of the education of our children, some of the blame must be laid at the art room door. Art education in our elementary and secondary schools today does little to advance the arts as either necessary or legitimate to a complete education. The emphasis upon art production and the almost complete omission of history, criticism and aesthetics in the education of a general population of young people, 99 percent of whom will be expected to function as appreciators and supporters of the arts as adults, rather than as artists, is inexplicable.

Yet we can find a few schools whose commitment to the arts have included art history programs, usually at the secondary school level, for many years. In 1972 the College Board, through its advanced placement program, introduced the first examination for art history, a sure sign that the times were about to change. In the 14 years since the initiation of this program students taking the exam have gone from a low number of 136 to the 1986 high of 1,947. An advanced placement program in music history was added in 1980.

Since most secondary schools in the United States still have no art history courses in their curricula, how do we encourage the addition of such programs. With each discipline already jockeying for time in the school day, with budgets straining to accommodate existing programs, how do we persuade administrators that the study of the detritus of past civilizations, of the visual flotsam and jetsam of men's minds is an important part of the education of a modern teenager. And once persuaded, teachers must be found, time must be found and justification must be made to the school community.

Let me begin with the easiest problem, justification. The study of the visual arts nurtures non-verbal, non-linear thought. It develops an understanding of diverse cultural values and fosters critical acumen. It is a principle means of understanding human experience and for transmitting powerful ideas from one generation to the next. In an increasingly technological world, the arts can provide an environment with meaning and beauty. The skill to manipulate, the insights to understand the symbols of art will increase the student's ability to function with the environment as an organic whole.

Generations of Americans find art to be detached from what is essential in society; the concern of the few, who manipulate esoteric symbols for a select group of "art appreciators." Most educated adults today are products of a poor or haphazard art education. As business and political leaders, parents, administrators or teachers they have few tools and fewer incentives to become advocates for art programs in our schools. But, advocates they are.

Since the late '70s new voices have been heard. Individuals, private foundations and state and national agencies are calling for a rethinking of the functions and role of the arts and the artist in society. We are reexamining the contributions that can be made by a art educated public to the national quality of life.

In 1977 a self-described panel of "artists, educators and Americans" led by David Rockefeller, Jr., and members of the American Council for the Arts in Education published Coming to Our Senses. (1977) This book, which was generally referred to as the Rockefeller Report, explored the state of the arts in American education at that time. The panel took note of the contrary feelings that Americans demonstrated towards the arts; on one hand attending museums, galleries, theaters and concert halls in ever-increasing numbers, and on the other hand giving little support to the arts in education.

The traditional curricular emphasis upon making art is almost universal in the United States. Less than three percent of all public high schools provide courses in art history, criticism or aesthetics. Teaching students about the cultural and historical contributions of art, or how to analyze and interpret works of art is simply not part of the program.

In 1977 the Rockefeller study commented upon the emphasis on art production in our schools. The professional artist is the model for the classroom, even though the vast majority of our students will not, and would not choose to be, artists. Career choices that would benefit from early education in art history, criticism and aesthetics are rarely considered. Careers such an anthropology, archeology, museum or gallery curatorship, corporate arts management, restoration law, international business, the diplomatic corps and so on are not goals suggested to high school students.

The first step towards the development of an art history program will be to acknowledge that cultural history is the equal of political and economic history as an explanation of events. In fact, this is made simpler for us in the 1980s as new directions in historical scholarship are concerned with intellectual history. Books such as Fernand Braudel's trilogy, The Perspective of the World (1984) and David Herlihy's The Medieval Household (1985) show us the side of history rarely glimpsed in a secondary school classroom.

Few of us would suggest that the study of Ancient Greece be dropped from the curriculum, yet the highest achievement of the Greek civilization, its art and architecture, received a cursory nod with a few words and an illustration of the Parthenon in most history books. The thinking and cultural mind-set that Jacques-Louis David brought to his portrait of Napoleon Bonaparte is as important

to the understanding of the forces that created the French Revolution as the economic and political events of that period.

The arts are languages that use complex symbols to express and describe the cultural history of humanity. Learning to read those symbols, to describe, analyze and interpret works of art, to study the history of art as well as the history of mankind, and to acquire the skills needed that transform personal feelings and ideas into art objects requires years of education. To study, to be able to recognize and understand those objects, makes both cognitive and effective contributions to the development of every student.

When a school agrees that art history is a justifiable addition to their curriculum, time must be found in the schedule. At best, art programs in many schools are peripheral to the curriculum; at worst they are cut entirely. And for most schools, kindergarten through twelfth grade, art history, where it is taught at all, is a part of the art program and taught by the studio art teacher. With tightened budgets and a national concern for academic excellence, the arts are too often seen as a frill, or as a way to provide some relaxed time in an otherwise structured academic day. Proponents of a strong academic program find it difficulty to justify art history. High school counselors and college guidance people perceive universities as less welcoming to the young art student than to the physics major. How many counsel their advisees to forego the studio or art history course in favor of one more year of mathematics or science?

In 1983, a Springside colleague and I decided to ask the admissions offices at 70 colleges and universities that our students had applied to between 1978 and 1983, what effect art courses taken at Springside would have on the college admission process. Conventional wisdom at that time would have agreed with Jon J. Murray, when he wrote in his article Art, Creativity, and the Quality of Education:

> "By taking college recommendation forms at face value, one might conclude that colleges must be keenly interested in the creative accomplishments of their applicants, and must, therefore, hold artistic achievement in the highest regard. Yet just the opposite is true. Some colleges give separate consideration to 'special talents' an applicant may have; some regard achievement in art to be a 'nice extra' so long as the 'important grades and scores are up to par.'" (1983)

We sent a brief description of arts and music courses in our school curriculum to the university admissions personnel, along with a postcard with a check list of courses. We asked that they indicate beside each course whether it would be an asset, have no effect or be a detriment to an applicant on her transcript. The response was overwhelming. We received a 74.3 percent return. Twenty percent of those who responded, wrote long letters giving us suggestions such as "include a description of your arts courses with each transcript as an indication of their importance." Many commented upon the richness and quality of the arts and the breadth that they added to an application. They encouraged us to continue to recommend the arts courses to our students.

At Springside School, we believe that an art education is a vital and unique part of every child's education. In 1976, we become one of the three percent of high schools in the United States that require upper school credit in the arts for graduation. Our commitment to a substantive art program has included the teaching of art history for more than 75 years.

Three years ago we added the advanced placement course in music literature. We believe that criticism and aesthetics has an integral place in the arts curriculum at every level, playing an increasingly formal role as students move from kindergarten through the twelfth grade. An arts program that focuses on studio classes to the exclusion of history, criticism and aesthetics would be like an English program that teaches creative writing, period.

Even with this commitment, we also fight the battle of the schedule. Continuing parity with other subjects means a continuing reaffirmation of that commitment by the administration, the faculty and the school community.

In her preface to Beyond Creating: The Place for Art in America's Schools, (1985) Leliani Lattin Duke, Director of the Getty Center for Education in the Arts, writes:

> "It is the Center's belief that a more substantive and rigorous approach to teaching the visual arts is consistent with the ambitious challenge of educational reform and that it is incumbent upon all of us -- parents, teachers and educators -- to explore how we can work together within the American system of education to achieve academic excellence that is all-encompassing." (1983)

With its vast funds the Getty Center for Education in the Arts has the ability to influence thinking in this field beyond anything we have seen to date. Already the Center's first public report Beyond Creating has been widely read by art educators. Regional round tables have followed that first report. A national symposium on discipline-based art education is planned for early 1987.

What constitutes a discipline-based arts curriculum? How do we make it accountable and academically rigorous? When asked, "What do you think of calls for standardized tests for the arts?" A Springside English teacher responded:

> "A model for the arts can't be just imitative of other academics, but it must be accountable. We shouldn't put the arts into a ready-made mold just to give them legitimacy. Let our thinking about an accountable arts curriculum inform our thinking about other subjects!"

The work of the Getty Center and others researching this field is bound to deeply influence the design of art programs in public and independent schools across this country.

Now, imagine that we have a school that has agreed to an arts program which includes courses in production, history, criticism and aesthetics. And let us imagine that this school's faculty and administration have agreed that time will be found in the school day for this program. Who will teach these classes?

The professional artist has been the model for the art teacher, as well as for her students. The student-art teacher almost always considers herself to be an art student/artist at the start of her career. Though she may relinquish the goals of the working artist in favor of becoming an educator, the artist-ideal is likely to remain. Her education, whether at an art school or a university, does little to prepare her to teach art history, criticism or aesthetics. The single requirement in these areas, if there is a requirement at all, will be a survey course in art history. Without the fortuitous convergence of a personal interest in, and dedication to art-historical scholarship, our new-minted art teacher will be ill prepared to answer the call of her administrator, who is proposing to offer an art history program at our imaginary school.

But never mind, if one can teach others to make art, surely one can teach others to talk about it. And the 'history' portion of art history? Well, we'll sent our hesitating art teacher to summer school where she can take a refresher course on that art school or college "Survey of Western Art" she had as an undergraduate.

In her successful proposal to the National Endowment for the Humanities for funds to create a summer institute for history teachers in 1987, Eleanor Kingsbury, headmistress of Springside School said, in part:

> "It is my conviction that teachers teach best when they can return periodically to research and contact with scholars, going back to the intellectual challenge that originally attracted them to their fields." (1986)

We need to nurture this kind of scholarship, this early commitment to scholarship in those whose goals include teaching a complete art program to our children. If this means a rethinking of the way we teach our future teachers then that commitment must also be made. If Barbara Tuckman is correct, if "mankind's most enduring achievement is art," can we call ourselves educators as long as we withhold from our students the keys to that richest part of human achievement, the keys to that other side of history?

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   Getty Center for Education in the Arts of the J. Paul Getty Trust, 1984

   Material may be obtained by writing to:

   The Getty Center for Education in the Arts
   1875 Century Park East, Suite 2300
   Los Angeles, CA 90067-2561

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OF TRIVIAL FACTS AND SPECULATIVE INQUIRY: PHILOSOPHICAL QUANDARIES ABOUT TEACHING ART HISTORY IN THE SCHOOLS

Brent Wilson

The National Art Education Association promotes a goal that requires all students to complete a sequential program of art, balanced to include aesthetics, art criticism, art history, and art production. Similarly, the Getty Trust promotes a "Discipline-Based" art education with these four components, as do the Commonwealth of Pennsylvania standards for art teacher preparation. The time for a broadened art curriculum seems to have truly arrived, and art history is in the headlines.

But how well have we reasoned through the implications of implementing a comprehensive art history program in the schools of Pennsylvania and the schools of the nation? Have we given good reasons for the teaching of art history? Why should we teach art history to students; what good might it do them? What is history anyway, and what is the relationship between history and art history? And if we teach art history to students are we to teach the whole of the history of art? (Some departments of art history in colleges and universities don't even attempt to cover all periods of art history.) What parts of the history of art are elementary school students to get in their fewer than thirty hours of instruction each year? If we decide to teach only some aspects of the history of art, then what parts are deemed the most important? And even when we have selected the essential parts of art history, then which brand of history should we teach? Within any era there are sometimes dozens of alternative histories. After all, Wolfflin's history is not the same as Houser's history, and Gombrich's history is not the same as Panofsky's history. Baxandall's ideas of art historical interpretation are not the same as Podro's or Alpers'. Even some individual works of art have acquired several more or less adequate alternative historical accounts of their antecedents, consequences and meanings. And if we should decide upon our favorite works of art and our favorite methods of art historical inquiry we would still have some difficult pedagogical problems. Is the teaching of art history merely a matter of presenting students with the "facts" of art history? Or should we try to get students themselves to engage in the process of art historical inquiry? And do we even know what kinds of art historical inquiry first grade children are able to conduct? I'll end my spate of questions with the most troublesome question of all; will we be able to educate and re-educate art teachers so that they will not only want to teach art history, but will also have the capabilities necessary to present an adequate program of art history to their students?

These questions may appear to muddy the placid waters of the nice sounding idea of art history in the schools, but they are asked in seriousness and I should like to explore some answers to them.

Why Teach Art History?

Collingwood (1946) denounced the mechanical method of writing history and proclaimed that all history is a history of thought and ought to be studied and written in that sense. In other words, in the past, human acts and the artifacts that result from them have been conditioned by both collective and individual beliefs about what is good, what is desirable, what is true, what is destiny. The role of both the historian and the art historian is to locate art and artists within a social context, to characterize the zeitgeist of an era, and to try to get inside the minds of individuals from the past in order to offer explanations for why they made their art, explanations of its stylistic, expressive, and iconographical features, and interpretations of its meanings to the people who made and used it and its meanings to us.

These historical explanations and interpretations, in turn, help us to understand our own art and what it tells us of our beliefs about ourselves, our world, our values, and our prospects for the future.

It goes almost without saying that there are special forms of evidence about the past embedded within works of art. When worked and reworked through the processes of historical inquiry, works of art can, through their written histories, provide unique insights into past human thought. If students study the history of art they may learn important things that they could not learn in any other way. Yes, the unique knowledge that students might derive through the study of history is probably enough to justify the teaching of art history in the schools. But how well do we understand the concept of history itself? Do teachers need to possess a philosophy of history in order to teach art history well?

Facts, Artifacts, the Past, the Truth and the Study of History

As taught in the schools, when it is taught at all, art history is very much a factual affair (Wilson, 1984). Claude Monet was an impressionist; the name, impressionism, came from a critical derision of Monet's painting, Impression Sunrise, exhibited in 1874. Impressionism was followed by post-impressionism. Cezanne, Gauguin, Seurat, and Van Gogh were post-impressionists. Pointillism was a post-impressionist style developed by Seurat. And so on and on. Facts such as these, whether true or just nearly true, are necessary to the study of a particular phase of the history of art. But they are little more than trivial necessities. Facts are not the past speaking to us directly. They are only useful when something is done with them. And the something that might be done with them is to ask the why and the what questions. Why did impressionism emerge?; what were its antecendents?; why did Monet become an impressionist? Why were the critics initially so outraged with impressionist paintings? Were impressionist paintings actually so different from "academic" paintings? Why did post-impressionism take so many different forms? Does post-impressionism still influence the art produced in the final quarter of the 20th century? The why and the what questions call for explanations and interpretations. Explanations and interpretations are history's raison d' etre. Through explanations and interpretations the thought patterns of the early modernist time and the thoughts of the impressionists are revealed. Let's examine some of the relationships among the past, the facts, explanations and interpretations.

Shaping and Reshaping the Past

The principle claim to be made about the shape of the past is that it has no shape whatsoever. The past is but a formless, ectoplasmic, simmering stew of memories, actors, actions, events, artifacts, documents, relics. It is only through the writing of history that the past is given definite shapes. History is, in effect, the structure that we have imposed upon the past, not the structure that the past has imposed upon us (Munz, 1977). And whatever shapes we impose upon the past amount to little more than the shapes that we needed to impose in order to explain ourselves to ourselves through the selective organization of the data from the past. No historical question is answered without the question first being asked either explicitly or implicitly. To ask particular questions presupposes that particular answers will be discovered. Each time a new set of questions is asked about the past, a new history is written.

Lowenthal (1985) claims that history is both more than and less than the past. It is less than the past because "The surviving residues of past thoughts and things represents a tiny fraction of previous generations' contemporary fabric" (pp. 91-92). "It is impossible to recover or recount more than a tiny fraction of what has taken place, and no historical account ever corresponds precisely with any actual past" (pp. 214). Three things, according to Lowenthal, limit what can be known about the past: "the immensity of the past itself, the distinction between past events and accounts of those events, and the inevitability of bias--especially presentist bias" (pp. 214).

And for Lowenthal history is more than the past because, "Hindsight as well as anachronism shapes historical interpretations. To explain the past to the present means coping not only with shifting perceptions, values, and languages, but also with developments after the period under review" (p. 217). In his Patterns of Intention: On the Historical Explanation of Pictures, Baxandall (1985) provides a wonderful example of shifting historical accounts by claiming that Cezanne would have remained a marginal figure in the history of modern art had Picasso (and Braque) not "invented" cubism and thus "rewrote art history by making Cezanne a much larger and more central historical fact in 1910 than he had been in 1906: he shifted him further into the main tradition of European Painting" (p. 60). The writing of history is essentially a rewriting of history--a continual process of corrections of past explanations and interpretations in light of insights illuminated by present events and interests.

Story and History

If the facts of the past do not shape history, if facts do not provide histories with their formal structures, then what does? There is a work of art history that provides a useful answer. Readers familiar with Gombrich's (1960-1961) Art and Illusion will know that he claims that any image drawn or painted by an artist owes far more to the previous schemata used by artists than to some aspect of nature that the artist purports to represent. According to Gombrich art-making begins with a schema--a minimal graphic mental model for a tree, a person, a building--which is then compared to or matched with objects in the perceptual world, and then corrected or adapted in light of particular observations. If one accepts the veracity of the schema and correction process, if one accepts the hypothesis that art comes from art and not from nature, then it is not such a difficult leap to a similar conclusion that history comes from history, and not from the past.

Myth and the narrative, it is claimed by Munz (1977), provide two of the principle schemata that historians employ, correct, and extend during the process of historical writing. It is the narrative or story structure about which I wish to comment.

In a well formed story of art (1) the stage is set by placing artists, works of art, and the consumers of art within a time and social setting, (2) then the status quo is upset by a disequilibrating factor or factors-- goals not achieved, crises, problems, tests; (3) there is the explanation or interpretation of the process of overcoming--an account of how the protagonists, deal with the disequilibrating factors, what happened, what happened next, and why; and (4) there is a telling of how things finally turned out. The narrative form is not necessarily the way things occurred in the past, but it is one of the most satisfying structures that we impose upon the past in order to understand it and to make it meaningful to us. Historical narratives have a coherence that scattered facts about an artist and his art will never have. The structure of the narrative is an enviable form to emulate, especially if the history is to be told to young people.

Explanation and Interpretation

Perhaps the best and also the most useful stories and histories are those that propose answers to "why" questions, those that in Collingwood's terms reveal patterns of human thought. But in writing and teaching the history of all how do we move from facts and artifacts to insights into motives, motifs, and motivations of artists, their patrons, and their publics? Munz (1977) outlines the distinctions between historical explanation and interpretation. In fact he distinguishes among two types of explanations and two types of interpretations (which I shall call explanation I and II and interpretation I and II).

Explanation I (explanation proper) is based upon the motives, beliefs, assumptions, laws-- dimensions of meaning-- that were known to the particular behaving individuals. These are explanations that would be satisfactory to the individuals themselves, explanations that they themselves might have given for their actions.

Explanation II is based upon dimensions of meaning that were not known to individuals at the time of their actions, but that could have been known to them. (Upon hearing an explanation of their behaviors based on these factors they might have understood and even accepted it because it was reasonably close to their own cognitive orientation to the world.)

Interpretation I is based upon meaning dimensions that could not have been known to the behaving individuals, but that might be acceptable to them if the interpretation could have been presented to them. But because the information on which the insights are based generally originate in subsequent times, of course they could not.

Interpretation II is based upon dimensions of meaning that could not have been known to the individuals being studied and could not be understood by them no matter how much explanation might be given. (Can you imagine Leonardo trying to understand Freud's (1964) interpretation of his childhood? or Luther's attempt to understand Erikson's (1958) account of his rebellious behavior?

There are some, perhaps many, art historians who think that they must stick to the facts. (Roger Brown (1986), for example in his book, Velazquez: Painter and Courtier declines to venture beyond "the wall of fact." And yet Dempsey claims that "by deciding to chronicle rather that interpret Velazquez's paintings and the data of his career Brown has in the end given us an account that is as unbalanced as those of the critics [Foucault, for example] whose theories he so mistrusts" (1985, p. 21). To be satisfied with only documented fact is simultaneously to forgo many of the larger insights about artists and their art that might consequently provide us with an expanded cognitive orientation to ourselves, our norms, our common heritage, and our future.

The Nature of Historical Truth

By this time, it might appear to some that I have painted a badly distorted picture of history; that the "facts" of history are mere trivial necessities; that past histories, and not the past, determine the shape of historical writing; that history involves explanations and interpretations of which the protagonists may have been unaware or with which they would disagree; that the past may be forged and reforged in an infinite number of ways; that the histories we write are the ones that we need and want; that there will never be a definitive history of anything.

If history is the slippery subject that I have made it out to be, can there be such a thing as historical truth? How in the world are historical truths to be established? Are we to tell our students that today's art historical "truths" will be tomorrow's art historical untruths?

The truth of history will never be established by checking an account against the "facts" of the past. Remember, the past does not tell history how it should be. Rather, versions of relative truths are to be found through checking one historical account against other historical accounts. This state of affairs may not seem very satisfying to those who wish to believe that the "facts" of the past speak for themselves and by themselves. Nevertheless, we might succeed in turning this quest for the ever-elusive art historical truth into a distinct pedagogical advantage. The fact that history is based on controversy and alternative interpretations seems almost an invitation to invite students to join the controversy--if their art teachers know what the art historical controversies are.

Art Teachers, Expertise, and Special Works of Art

It would seem that few public school art teachers will ever be able to match the comprehensive knowledge of the professional art historian. Art teachers have many other hats to wear--their artist's hats, their aesthetician's hats, their art critic's hats, their educationist's hats. So how might an art teacher gain enough knowledge about the various alternative histories of art to get his or her students involved in the process of explaining and interpreting the motives and motifs of artists?

Is it not possible for art history to serve its useful purposes without art teachers or their students having to know the whole of art history, especially since the full account of the story of art will forever be impossible? Is it not possible that the important benefits that come from the study of the history of art can be received through the study of a few works of art? And is it not possible for each art teacher to become a specialist in a few works of art just as some art historians devote much of their professional careers to the study of the work of one artist and sometimes to one or a few works of art?

Almost everyone has their own list of the greatest works of art, and when I ask my undergraduate and graduate students to list their 12 "all time great" works of art it is amazing how often the same artists and frequently the same works appear on the lists. The great works of art are great because they have those qualities that allow us to see the essence of the time in which they were made, and those same essences also invite us, also, to see not only ourselves and our concerns, but all humanity and universal concerns. The masterpieces of art are great because they invite perpetual reinterpretation, they are great because they are enlarged, not diminished through continuous study.

Art History Versus Art History: Students and the Process of Inquiry

The historians' study of important works of art has frequently provided them with alternative explanations and interpretations, and these various accounts can provide the basis for students' inquiry into art historical truth.

Why is "Guernica"...?

For the past 24 years I have been involved in a study of Picasso's "Guernica," (figure 1) the painting's antecedents, its preliminary and concurrent studies, and its consequences. The painting has played a role in several pieces of my published research (Wilson 1966a, 1966b, 1970), I have written units of instruction based on the work for elementary school and university students, I based two important National Assessment exercises on Guernica, and over the years I have repeatedly explored "Guernica" using historians and critics as my guides.

During the summer of 1986 nine art teachers and I spent four hours a day for three weeks studying Picasso's "Guernica." The purpose of our study was to show how a single work might serve as the basis for units of art instruction in the elementary and secondary schools. Following the lead of Rudolf Arnheim (1962) we systematically studied, wrote about, and analyzed each of the mural's 61 preliminary and concurrent sketches, prints, and paintings. We also studied the mural's antecedents such as "The Dream and Lie of Franco," and Picasso's cubistic style of painting. We examined, discussed and wrote about the seven photographs taken by Dora Maar while Picasso was in the process of painting the mural so that we might interpret the reasons why Picasso made changes as he worked. We made repeated comparisons of the sketches and states to the final composition. The symbolic, allegorical, mythical, structural, expressive, and stylistic aspects were continually a part of our discussions. And by using our own intense study of "Guernica" as a model we devised lessons relating to art making, art criticism, and art history that the teachers might use with their own students.

One of the central questions that we sought to answer was "with all the possible ways that 'Guernica' might have looked, why did Picasso paint 'Guernica' to look in that particular way?"

Arnheim's (1962) Picasso's Guernica: The Genesis of a Painting was our starting point. The Gestalt psychology that provided the basis for Arnheim's analysis of Picasso's processes of "visual thinking" led Arnheim to see the preliminary and concurrent sketches for the mural as a series of compositional struggles in which Picasso had to engage in order to achieve his desired expressive and iconographical goals. This general vision, according to Arnheim, was present in the first sketch for "Guernica" but the specific vision could only be arrived at through an individual process of graphic trial and error. Arnheim's theory of artistic creativity permits him to consider the contribution of Picasso's earlier works, such as "The Dream and Lie of Franco" to "Guernica," but prohibits him from considering what Picasso might have borrowed from other art, from other artists. In essence, Arnheim seems to see artistic creation in terms of individual origination. Arnheim seems to assume that the visual images of "Guernica" originated with Picasso; they were not appropriated from other sources.

Arnheim avoided looking for sources, but there are art historians who make a career of it. And we studied Anthony Blunt's (1969) assertions that the head of the grief-stricken mother was derived from Ingres' Thetis in his painting, "Jupiter and Thetis," that iconographically the mural was similar to both Matteo di Giovanni's "Massacre of the Innocents," that the horse in "Guernica" derives from Picasso's own "Gored Horse" drawn in 1917, that the bull has numerous antecedents in Picasso's oeuvre, and that the head of the fallen warrior, Blunt suggests, was derived from an 11th century Commentary on the Apocalypse of Saint Sever. Blunt had provided us with an alternative account to Arnheim's, regarding why "Guernica" looked as it did, even if most of the affinities beyond Picasso's own oeuvre were speculative. And when we bolstered the argument with Phyllis Tuchman's assertion that the horse in Guernica was derived from the political cartoons that Picasso read in L'Humanitie during 1937, we made our alternative account of the imagery sources of Guernica even stronger. But we were not prepared for an even more radical appropriationist account that would soon be presented.

My students were not content to accept only the art historical references that I had furnished, and during the second week one came to class with a book containing an astonishing new thesis. In her book, Picasso's Guernica After Ruben's Horrors of War, Alice Doumanian Tankard (1984) claimed that "Guernica" was a mirror image of Ruben's "Horrors of War" (figure 2) in the Palazzo Pitti in Florence. This was no case of the appropriation of a few minor details; the whole work was appropriated from another source. In Tankard's book there was no discussion of the relation of the images in "Guernica" to the works of artists other than Rubens, or even to Picasso's previous work; there was no reference to Arnheim's account of Picasso's struggle to achieve a balance of compositional, iconographical, and expressive elements. For Tankard, "Guernica" derived compositionally and iconographically from Ruben's "Horrors of War" and

she had built her case cryptically, point by point, with statements such as:

> Mother and Child. In the middle ground of War, just above the fallen architect on the far right of Ruben's canvas, and also in the middle ground of Guernica, just above the fallen male on the far left of Picasso's canvas, a woman sits on the ground holding a child in her arms. In both works, she is open-mouthed and her face is turned upward to the left in anguish. Her child in each instance appears to be dead or unconscious (p. 25).

Historical accounts, I have claimed, are but corrections and extensions of previous accounts. By now my students were not only aware of two major art historical positions regarding why "Guernica" looked as it did, they also knew many of the finer points of these alternative accounts. It was time for them to write some art history of their own and I asked them to prepare short art historical accounts in which they argued either that (1) Arnheim's position revealed the most about "Guernica" and its creation, (2) Tankard's (and Blunt's and Tuchman's) position most fully accounted for the structure and iconography of "Guernica," or (3) that a new account, perhaps a synthesis of other positions, was needed.

I, myself, had taken the third position because I was convinced both of the veracity of Arnheim's account of Picasso's process of visual thinking and of his unfolding struggle to give graphic form to his initial vision, but I also knew that Picasso seemed to have a phenomenal visual memory and allowed him to draw implicitly or explicitly upon almost every work of art he had ever seen. Moreover, he frequently appropriated--point by point-- the work of other artists. (Do you see how our historical accounts point directly to the thought patterns and processes of the paradigm 20th century artist--does an artist create by inventing or appropriating? Our alternative historical accounts were the very materials through which Collingwood's historical purposes might be achieved.) To my surprise and delight, three students aligned themselves with Arnheim's account, three with Tankard's, and three with the synthesist position. These were elementary and secondary school art teachers, most with no more than the usual few classes in art history. But for the task at hand their broad surveys of art history did not matter. What did count was their three-week immersion in a single work of art through the writing of historians, through our extensive discussion of their positions, and through our debating of those alternative positions. And as the debate based upon the teachers' writing of their own historical accounts ensued, I found myself drawn to one extreme alternative position and then dragged back to the other extreme through the persuasive and informed arguments of my students. I think that perhaps never have I been party to a more exhilarating art historical debate--one conducted by art teachers who were far from specialists.

My purpose in teaching them art history as I did was so that they might in turn instruct their elementary and secondary school students in much the same manner.

Conclusion

The illustration I have presented contains, in abstract form, much of my philosophy of history, and philosophy of teaching art history in the schools. We study history to explain and interpret the thought patterns of our predecessors so that we might more fully understand our own cognitive orientations. These historical patterns of human thought are most fully revealed through the explanations and interpretations of the important works of important artists. (And the best works of history take a narrative form of state-setting, disequilibrium, and resolution.) Since the acquisition of all of the history of art is an impossibility, both because we can never know the past and because what we do know of it is continually being rewritten in light of our current interests, we art teachers may as well specialize in those few works that we wish to know most fully. We generalist-art teachers need to become art historical inquirers of an extremely specialist sort. And we need, then, to involve our students in that same inquiry process (and the drama of the debate about alternative interpretations) that can reveal to them their place in the history of art.

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IS THERE A PLACE FOR ART HISTORICAL INQUIRY IN THE ART CURRICULUM?

Mary Erickson

This paper examines three questions: What do art teachers mean when they say that they teach art history? How do teaching goals and strategies differ depending on art teachers' definitions of 'art history'? Is there good reason to conclude that one definition or another of 'art history' should be used in building a K - 12 art curriculum?

Definitions of Teaching Art History

Most art educators agree that art history should be a component of K - 12 art curricula. Laura Chapman's (1982) School Arts survey of 600 art teachers conducted in 1979 reveals that of those art teachers who responded, 57% of elementary and secondary art teachers introduce art history "Informally, in connection with creative art activities" (p. 167). Thirty percent introduce art history "Regularly, as context for creative activity or during special class period set aside for this" (p. 167). Lynn Galbraith and Marvin J. Spomer (1986) conducted a survey of 146 secondary art teachers in a midwestern state and received very similar responses regarding the teaching of art history. Art history was reported to be taught "informally within the context of creative art by 64% of the respondents" (p. 11). A significantly higher, but still low, percentage of respondents (8.7%) reported that art history is taught as a separate course (p.12).

If one wants to discover what place art history has in the K - 12 art curriculum we must know more specifically what art teachers count as "teaching art history." There are at least three distinctly different definitions of art history which art teachers might hold: 1) recognized art works from the past, 2) information established by art historians about art works from the past, and 3) the processes through which art historians establish information about art works from the past.

Chapman's and Galbraith and Spomer's studies provide considerable evidence for the conclusion that art history is understood in a very broad way by art teachers. One might imagine that teaching art history "informally with creative art" might mean merely showing reproductions or slides of recognized art works as illustrations of processes or design principles which students must learn in order to complete a studio project. This first sense of 'art history' is so broad as to be indistinguishable from other sometimes too broadly defined curriculum areas, such as art appreciation and perhaps even art criticism. This very broad definition of art history would surely not be recognized by art historians as representing their discipline.

The second sense of 'art history', as information established by art historians, is probably held by art teachers who teach art history as a separate course. As evidenced by the studies cited above, fewer than 10% of art teachers teach separate art history courses. One cannot be sure what percentage of the

majority of art teachers, who integrate art history informally into their studio classes, hold this second sense of 'art history'. A number, but I expect few, may attempt to present fundamental art historical information in their lessons. Probably many teachers identify the art and perhaps the date, style, or culture of works shown in class. One wonders how many teachers present most of the major styles of western art history. I expect that many teachers use almost exclusively works only from the Impressionists to the present. The limitations of this paper allow me only to speculate on the amount of information established by art historians which is actually presented to students in K - 12 art programs. I would be surprised if 10% of the students in basic education are presented with ten or fifteen styles in western art history or are familiar with the works of twenty-five major artists from the dawn of civilization to the present. I would speculate that a much smaller percentage of students have any understanding at all of how major art works reflect the culture within which they were produced or how one style developed out of another through the evolution of art.

The third sense of "art history", as the inquiry process employed by art historians, is not evidenced in any way at all in the studies cited above. In a survey reported in 1985, the issue of teaching art historical inquiry was put to the arts teachers in the Commonwealth of Pennsylvania (Kern, Erickson, and Kern). Nine hundred and forty-nine visual art teachers responded to the survey. Of nine learning goals "students learn to do original inquiry into the history of this art" ranked lowest in importance (p. 26). It is very likely that art teachers themselves are unfamiliar with the inquiry processes used by art historians. Art teachers can hardly be expected to include content in their curricula of which they are themselves ignorant.

Even though most art teachers may believe that art history is an important component in their art curricula, their understanding of "art history" may be well outside the boundaries of what art historians would consider to constitute their discipline.

Art History as Art Works

If "art history" is understood to refer to recognized art works from the past, then a goal for teaching art history might be:

> Students should learn that there are art works from the past which are worthy of attention.

Such a goal is easily met through a great variety of strategies. For example, an artist-of-the-month bulletin board will demonstrate the teacher's assessment of the worth of art works from the past.

Several commercially available resources could also be used to teach "art history" in this very loose sense. For example, the SWRL art program (SWRL Educational Research and Development, 1977) provides sufficient resources. Each unit in the SWRL curriculum includes a visual analysis section, a production section, and a critical analysis section. In this last section a storehouse of art works are made available on film strips. Teachers are also provided with

some background information on the artist or culture and are guided in planning extended discussion of the works with their students. The discussion suggestions focus students' attention on subject matter, sensory qualities, formal organization, and sometimes technical information. The title "critical analysis" seems to acknowledge a criticism orientation. The art works represent a variety of cultures as well as many, but not all, major periods in western art history. These works are not presented in chronological order. The SWRL lessons provide a strategy for teaching "art history" in its loosest sense, a sense which is difficult to distinguish from art criticism.

Goldstein, Saunders, Kowalchuk, and Katz' (1986) new books Understanding and Creating Art also provide resource materials for teaching 'art history' in the broad sense. The authors present four works in extraordinary detail with very extensive analysis and reflection. The four works are presented in their historical contexts. Most of the text is devoted to using the four central works as continuing focal points for analyses of five art issues: the artist and nature, the artist and community, the artist and symbols and allegories, the artist and heroes and heroines, and the artist in the industrial world. Numerous other art works are used also to illuminate these five art issues. In this case the strategy employed by the texts incidentally familiarizes students with a variety of art works from the past, but more directly presents content traditionally taught in introduction to art or art appreciation courses.

There are other goals for teaching which are associated with the very loose definition of "art history". These are instrumental goals, that is, goals which address non-art history learning using art works from the past as aids in the learning process. Chapman's Discover Art series (1985) provides many examples of works from the past used to teach non-art historical content, especially in the early grades. In book 1, for example, Chapman introduces the weather as subject matter, using examples by John Sloan and Charles E. Burchfield. She uses an Arthur Dove painting to introduce light and dark colors and a New Guinea mask to introduce shapes. I doubt that Chapman regards these lessons as art history lessons at all. However there are many art teachers who might. In Chapman's own survey and in Galbraith's and Somer's it is very likely that the majority of art teachers who teach art history "informally in the context of creative art" (Galbraith and Spomer, p. 11) are using art works as examples and as motivational aids. In such cases art teachers confuse themselves into believing that they have taught art history when, in fact, they may be teaching such non-art historical content as idea-generation, design elements, or technical processes.

Let us turn our attention now to teaching goals and strategies which follow from the second sense of "art history," as information established by art historians. Goals associated with this second definition of art history include the following:

Students should learn that there have been major periods in the history of art.

Students should learn that particular artists are associated with those periods.

Students should learn that there has been an evolution of styles through time.

Students should learn how to identify particular art works as representative of certain styles.

Students should learn that art works from the past were affected by the cultures within which they were produced.

The traditional strategy for teaching aimed at achieving these goals is the slide lecture with or without accompanying text book.

Chapman, in book 6, illustrates the teaching of this second sense of art history. For example, in one lesson she introduces the art of the Middle Ages, placing the era clearly on a time line and describing the culture in a few sentences. The student activity for the lesson instructs students to make a cut paper radial design reminiscent of a rose window. In this sixth grade book, separate lessons present the major styles in western art history in chronological order from cave dwellers to the twentieth century. Each lesson provides some art historical information and directs students to follow up with a studio activity.

Guy Hubbard and Mary J. Rouse's texts Meaning, Method and Media (1981) employ a strategy similar to Chapman's. "Art history" as information is reserved for the upper elementary level. Once again the major periods of art history are presented, in chronological order. Hubbard and Rouse's student activities are sometimes studio applications, and sometimes are further discussion and analysis of art works of the period.

Both Hubbard and Rouse and Chapman's series include art historical content as less than a quarter of a text largely devoted to studio activities. There was once available a series of exclusively art history texts written for the elementary level. V. M. Hillyer and E. G. Huey (1951) wrote a series of three books titled A Child's History of Art: one presents a history of painting; another, sculpture; and a third architecture. The books average one hundred and fifty pages apiece and present many times the art historical information available in the modern texts.

At the secondary level, several art history texts are available. Gerald F. Brommer's Discovering Art History (1981) and Gene A. Mittler's Art in Focus (1986) are relative newcomers. Each of these texts presents basic art historical information in chronological order and in considerable detail. Mittler directs students to use art criticism skills to orient themselves to the works of an historical period before they read about specific works of that period. At the end of each chapter he proposes related studio activities. The basic structure of his text is, however, art historical. Brommer does not deal directly with either criticism or studio, but focuses entirely on art history. Whereas many textbook writers include an occasional chapter devoted to non-western art history, Brommer includes a unit on non-western art as well as a multi-cultural time line at the end of each of his chapters.

The art history portions of Chapman, and Hubbard and Rouse together with Brommer and Mittler, provide basic teaching resources for teaching art history as information.

Art History as Process

There is yet a third sense of 'art history' which could be taught in the schools. One might teach the inquiry process which art historians use to establish information about art of the past. Goals implied by this third definition of art history include:

The student learns how to restore (usually in the imagination) an art work to its original appearance.

The student learns how to make date and artist attributions.

The student learns how to interpret art works historically, that is, to interpret them within their own historical context.

The student learns how to identify stylistic change in art works through time.

The student learns how to explain change through time.

Unlike the second sense of art history which is about information, this sense of art history is about skills. The traditional slide-lecture, textbook strategy will not achieve these goals.

I have been unable to locate any elementary texts which deal with art historical process. ARTIFACTS (Erickson and Katter, 1981) is a learning package which requires students to hypothesize date attributions for mass-produced items such as cars, telephone, and ladies' hats. Activities outlined in the package include stylistic analysis of one decade of mass-produced items, and identification and explanation of stylistic change through nine decades. The visuals provided in the package are not in the mainstream of art history, with the exception of architectural details. The materials are focused not on the content of art history, so much as on the process of the art historian.

Although Brommer and Mittler's texts focus dominantly on art history as information, they do suggest follow-up activities which offer strategies for teaching art history as process. Brommer asks students to apply their knowledge of style by identifying examples in the visual world around them. In one chapter he asks students to look for Romanticism in antique stores, proposing that they might find such exotic romantic objects as "radios with Gothic arches," or "Buddhas with clocks in their bellies" (p. 79). In order for students to succeed in this exercise they must understand Romanticism as "a feeling of exotic adventure, a yearning for faraway places or 'the good old days'" (p. 79) and they must be able to extrapolate that knowledge into the unknown. Neither the teacher nor the student knows in advance what the next antique store might yield. This style recognition exercise is, therefore, much more demanding of art historical skill than the usual style recognition using teacher-prepared sets of reproductions.

In another chapter Brommer asks students to undertake original art-historical research. He asks "Is there a regional style of art that typifies your part of

the country?"(p. 449) He directs students first to the scholarly literature and then suggests making an inventory of important local artists. Another exercise in original art history involves library or post office murals, about which something, but probably not a great deal, is known. In this case students might actually establish facts, and propose art-historical interpretations which are new to scholarly literature, that is, they might generate new knowledge in art history.

Mittler proposes similar follow-up exercises in his text. Here are some original art objects he suggests that students might investigate: "that grand church that has always fascinated you, or that elegant old house you pass every day, or that unusual statue in the park, or that printing in the courthouse that no one seems to pay attention to any more" (p. 408). Mittler advocates establishing basic information, observing closely, and interviewing persons associated with the object.

Although Mittler does include some art-historical process in his text, both his and Brommer's texts, taken as a whole, deal with art history overwhelmingly as information rather than as process. Mittler's basic notion of art history is as passive reception of knowledge rather than active generation of knowledge. In his introduction he outlines the disciplines of art criticism and art history.

> You can use an art-history approach when you want to learn <u>about</u> a work of art. An art-criticism approach when you want to learn <u>from</u> a work of art. (p. 41)

This is a handy but perhaps too simple distinction. Art historians learn from works of art, not only about them. The morphological studies of Meyer Shapiro and the iconographic studies of Panofsky surely involved learning <u>from</u>, not just <u>about</u>, works of art.

Let me end this portion of my analysis with the following conclusions. The first conclusion addresses art history as art works. Perhaps most often, when art teachers say they are teaching art history they are not teaching art history at all, but some form of art criticism, art appreciation, or art studio motivation. The second conclusion addresses art history as information. When art teachers are actually teaching art history, they predominantly teach art history as information, and have traditional strategies and textbooks available to assist instruction. The third conclusion addresses art history as process. The inquiry process of the art historian is virtually untouched as a source for structuring students' learning in art history.

<u>Why Teach Art History as Process</u>?

I shall offer arguments for teaching art history as process which have three different bases: arguments based on the discipline of art history, arguments based on the goals of general education, and arguments based on the goals of art education.

Let me propose two arguments based on the discipline of art history. First, I am advocating that art history be taught both as information and as process because the discipline of art history is constituted of both these components. Any discipline, including art history, is made up both of the acquired knowledge in the field, and the skills and attitudes used to acquire that knowledge. Much of the knowledge and insight developed by art historians can be passed on through teaching art history as information, but the skills and attitudes of the art historian cannot. Students must practice the skills and recognize the values held by the art historian in order to fully understand the discipline of art history.

Second, the significance of the discipline of art history is not only in its information, but also in the perspective and insight which can be gained by approaching the world as an art historian does, that is, understanding art history as process. The reader must be familiar with art-historical inquiry process in order to appreciate this argument. In case the reader is not familiar, let me briefly review that process here.

The art-historical inquiry process can be seen in three categories: skills for establishing facts (including restoration, description, and attribution), skills for interpreting meaning, and skills for explaining change. See Erickson, 1983, for a more thorough presentation. Naive teachers may have conceptions of art-historical process which are not very fully developed, conceptions based solely on their experiences in college art history classes.

First let us look at the process of establishing facts. Too many art teachers remember art history classes as directed exclusively at the lowest level of art history, the establishment of facts. When they imagine the work of the art historian they imagine him or her digging through documents and records, tracing where works have been located, who made them, for what patrons they were made, and when they were made. These are questions which art historians must answer but they are only the beginning of their investigations. Just as a military/political chronology of the United States is not a history of the United States, neither is a list of titles, artists, and dates, an art history. Facts are the fundamental material which must be established in order to move on to the more significant and revealing issues of history of art history.

Perhaps it is recalling those college art history exams in which students must identify "unknown slides" which causes many art teachers to confuse art historical scholarship with connoisseurship or style recognition. Michael Ann Holly (1984) describes connoisseurship this way.

> The task of the connoisseurs . . . was to produce a taxonomy for the classification of works by artist, style, and workshops.(p. 25)

There are those among us who love taxonomies and enjoy learning facts and how those facts can be systematized. However, this taxonomy is not the end all and be all of art history.

The skills required to establish basic facts are, indeed, fundamental to the inquiry process of the art historian. However, establishing facts is only the beginning of the process. A complete understanding of art historical process also involves the more advanced skills of interpreting meaning within historical context, and accounting for change through time.

Second, let us turn our attention now to art-historical interpretation. The reasons for learning about all those old art works have to to with their meaning and with the perspective we can gain from understanding how and why they have changed through the centuries. Panofsky (1955) wrote beautifully about art historians as they work within the tradition of the humanities.

> Instead of dealing with temporal phenomena, and making time stop (sciences), they (humanities) penetrate into a region where time has stopped of its own accord, and try to reactivate it. Gazing as they do at those frozen, stationary records . . .the humanities endeavor to capture the processes in the course of which those records were produced and became what they are. (p.24)

Panofsky reminds us that we cannot say that we understand art history if we can identify 1000 major monuments by artist, date and style. We must also understand how those art works came to be within their cultures, what they reveal about those cultures, and how they affected those cultures. We must learn to step out of the here and the now and understand art works in the then and the there.

Third, let us look at art-historical explanation. How can we account for change in art history? It is one thing to know when and how a style changes. It is quite another to understand why. Some art historians explain change through generalizations. For example, Heinrich Wolfflin (1932) explained change based on a dualistic principle of alternating classical and romantic styles. Others write narrative accounts of change. For example, Panofsky (1939) explained one evolving theme through centuries by narrating a chain of influences from era to era. Reflecting on this change is at one time both a skill and an attitude. Learning how to account for style evolution through art history provides students with opportunities to develop their own thoughts and perspectives on visual change through time.

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Having considered arguments for teaching art history as process which are based on the discipline of art history, let us turn our attention to arguments based on goals of general education. An understanding of the humanities, analytic thinking, and environmental awareness are all acknowledged goals of general education. Teaching art history as process can help achieve each of these goals.

Learning how to interpret art works within the context of the culture which produced them is learning at the very core of the humanities. When information about a culture is used to help us understand art works, the study is called art history. When the process is reversed and art history is used to help us understand culture, the study is called humanities or social studies. Art works manifest, reveal, sometimes even proffer human values. A culture is not fully understood without an understanding of its art. Art is not fully understood without an understanding of its position within the culture which produced it. In some ancient civilizations (e.g. Sumer and ancient Crete) what we know of those civilizations is derived largely from the artifacts, buildings, and other objects which we now consider to be art. The humanities and art history are complementary disciplines within the curriculum.

Objective inquiry skills can be developed through the fundamental fact-establishing processes of art history. In addition, higher order cognitive skills can be developed through art historical inquiry. Whereas recognition and recall are reinforced through teaching art history as information, art history as process requires higher order cognitive skills. Art historical interpretation and explanation require students to apply, synthesize, explain, generalize, and hypothesize. These latter processes are all higher order cognitive skills (Bloom, 1956).

Teaching art history as process can also develop environmental consciousness, especially as regards the consumer world. Studying consumer products and art works from another age is a process through which students can learn to consider transient versus long-enduring values. Such a study might yield perspective about and understanding of the objects with which we choose to surround ourselves. In addition, teaching students how to restore an art object, either physically or in their imaginations, might serve as a basis for a fuller appreciation of a community's effort to preserve its visual heritage.

Having considered arguments based on the discipline of art history and on general education, let us turn finally to arguments based on the goals of art education. Teaching art history as process can be useful in the teaching of aesthetics, criticism, and art production.

I have already proposed that teaching art history as process requires the involvement of higher order cognitive skills. Art-historical interpretation and explanation involve categorizing, drawing distinctions, defining, arguing, and puzzling out problems. Just such meta-level thinking skills are required in order to understand philosophy. Such thinking skills provide the basis for understanding aesthetics, as a branch of philosophy.

Teaching art history as process can help reinforce art criticism skills. When interpretation is considered in the art curriculum, it is usually thought of as part of the process of art criticism. Historical interpretation is quite similar to interpretation in criticism except from art history's greater concern for understanding the meaning of a work within the context if its time and culture. Art historians, like critics, must be skilled in description and forms analysis, although some art historians focus more on subject matter (iconographers) and other more on formal qualities, as they reach their interpretive conclusions. Art history, unlike criticism, does not require a judgement of worth. Such a non-evaluative scholarly process can be especially valuable in the study of controversial or unfamiliar works which students might otherwise dismiss out of hand.

Application of art historical inquiry process to students' own work can improve their artistic production. Students might become more reflective, more conscious of their aesthetic choices, if, when finished with a major work, they reconstructed a chronology of the development of their work. They might consider whence came their ideas, how those ideas were influenced or changed as the work progressed, what technical and aesthetic choices were made as the piece developed, and how they came to judge that the work was complete. On a larger scale, students might gain some distance on their work if they were given the challenge of studying historically their own (or a classmate's) accumulated work over a semester, a year, or even a lifetime, noting trends, influences, continuities, and changes over time.

Conclusion

I have proposed that there are at least three distinctly different definitions of art history: art history as art works (which is not art history at all); art history as information; and art history as process. I have analyzed the goals and strategies which follow from each of the three definitions of art history and found them very different from each other. Art history as art works might better be called art appreciation or art criticism or sometimes even art studio. Its goals and strategies do not enlighten us regarding the teaching of art history. Art history as information offers clear goals and systematic strategies for teaching. There are resources for teaching art history as information both at the elementary and secondary levels. Art history as process also has goals and strategies, though these are much less evident in art education resources and practice. I have argued that a complete understanding of art history as a discipline should involve both art history as information and art as history as process. I have argued further that teaching art history as process can be justified by the goals of liberal education in general and art education in particular. There is good reason to couple process and information together in the teaching of art history. Even though teaching art history as process may be a challenge to art teachers, engaging students in this process promises very significant learning rewards.

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ART HISTORY, ANOTHER PRIMARY ELEMENT OF ART EDUCATION: PROGRAM VISION AND THE NEED FOR FOCUS

Clyde M. McGeary

With my first King's Gap Symposium paper, Spring of 1986, I had each of us take a piece of ordinary writing paper and roll it into a tube. Then, with a few simple steps I described how you could look through the tube and make it appear as though you were sighting through a hole in your hand. Thus, an exercise in vision and illusion allowed me to "bridge" to the topic of general, program planning, or, grand vision.

With this paper I want to begin like the frustrated teacher I must surely be, after being stuffed away for so many years in Pennsylvania's bureaucracy. Therefore, I will assume that since each of you poses as some sort of an art educator with experience, knowledge or opinions about art - and certainly about art history, that a quick "pop quiz" would not be unfamiliar to you. Perhaps you have often been on the giving end of such terror. In any case, you are surely safe with my quiz, because I promise that the questions will be drawn from the base of my own, limited experience. To help you answer and keep a record I've prepared a sheet for you to tally the answers that best express your knowledge or opinions.

First, in your opinion, which of the following persons could lay rightful claim to being the most original and influential figure in the history of British art and architecture?

1. Sir Thomas Gainsborough
2. Sir Edward Burne-Jones
3. Lancelot "Capability" Brown
4. Sir Christopher Wren
5. Sir Edward Lanseer

Second, which painter or craftsperson, in your opinion, is most likely to have played the earliest, inventive role in the use of oil painting?

1. Gerard David
2. Melchior Broederlam
3. Jan van Eyck
4. Roger Van Der Weiden
5. Hans Memling

Third, which work of art, in your opinion, could most stand the test of authenticity, intellectual significance and profound artistic expression?

1. Frans Hal's, "The Jester"
2. Jasper Jolm's, "Target with Four Faces"
3. Diego Velazquez's, "Surrender of Breda"
4. Rembrant Van Rijn's, "Man in the Golden Helmet"

Fourth, in your opinion, which of the following artists has Henry Moore, the late English sculptor, written about expressing his artistic ties and deep sense of artistic heritage?

1. Claus Sluter
2. Barbara Hepworth
3. Eric Gill
4. Giovanni Pisano

Discussion related to each of the questions, or, to the general approach to art history from which the questions have been drawn can take place during our informal moments here. Note that with the questions I have tried to "scrape the edge" of controversy. Recall, that with each question I asked for your opinion. My hope in drafting the questions was that I stirred your best, informed opinions. (Hinde, 1986; Panofsky, 1953; Ayrton and Moore, 1969)

If you answered something other than:

1. (3) "Capability" Brown
2. (2) Melchoir Broederlam
3. (3) Diego Valazquez's, "Surrender of Breda"
4. (4) Giovanni Pisano

I believe that you are indeed at the right place! - with those who know they need to be, or, should be reflecting upon and challenging ways that will improve and strengthen art history. You are with those who wish to structure and effectively implement art history as a balanced part of the art curriculum in our nation's school, particularly Pennsylvania's.

In an effort to honor my commitment to art history as a primary element of art education, an outline of salient points is offered. For the purpose of focus I will trail each point with some comments and observations.

STRATEGIC EFFORTS TO ADVANCE ART EDUCATION BY STRENGTHENING THE ROLE OF ART HISTORY IN CURRICULUM AND EFFECTIVE TEACHING IS OFTEN ACCOMPANIED BY REFERENCES TO THE NEED FOR "SERIOUS ART EDUCATION."[1]

It would be silly to deny that effort to underscore the need for art history is anything but "serious." However, to imply that an art teacher's life's work has not been serious in an error. Most messages that address an assessment of what art teachers do or should do related to art history cannot expect to be met with anything but wrath if they imply that art teaching is not or has not been "serious." Art teachers and their willingness to embrace art history as an essential part of a balanced art curriculum are critical. Their vision of what they do and why they do it is a delicate matter, often framed loosely within philosophical, economic and personal circumstances. I believe it is safe to generalize that art teachers are bright, sensitive and able persons who often feel caught on a course of personal development that has been advantaged and disadvantaged by their talents. The task is to call attention to a need for change and help teachers to understand that they need to participate if they desire to play an involved role.

The average art teacher today is in his or her mid 40's and has been teaching for nearly 20 years. Such a teacher most likely has a master's degree and has accumulated about 12 credits in courses that could be construed as art history. That includes survey courses. Further, such average teachers know that they have about 15 years before retirement. Their sense of identity, maturity and future has little tolerance for insensitive or superficial criticism. However, they clamor for a sense of direction that somehow helps them to link what they have been thinking and doing to a need for personal vitalization and improvement. The shaping of positive strategies to strengthen or firmly implant a renewed basis of art history among art educators cannot ignore those that occupy teaching stations now. Such strategies should at least enhance the following:

. improved and expanded partnerships with art museums

- suggested programs for teacher sabbatical leaves
- teacher and staff work exchanges
- teacher institutes and study opportunity
- special tours and memberships for experienced teachers with opportunities for pursuit of personal study and research
- formalized arrangements whereby teachers are invited and assisted in making presentations in museums and other than "home" schools.

. clearly marked efforts to change emphasis in teacher education/certification programs whereby courses, texts and program emphasis demonstrates the function of art history in quality art education.

- experienced teachers used to serve as lecturers or mentors
- awards or recognition to practicing teachers who best exemplify program objectives
- blending of pre-service and in-service programs offered in ways that accommodate college and school district needs and schedules
- consortium efforts to take best advantage of professional excellence in research, teaching and exposition of art history as a discipline.

. model curriculum development efforts that serve to demonstrate the effectiveness of quality and complete components in a planned course, unit and/or lesson plans.

- clearly stated program objectives that enable and encourage regional or whole-state consensus and compliance
- options for teachers that celebrate unique strengths and allow for imaginative effort
- evaluation that facilitates program assessment and teacher effectiveness.

. arts education management and leadership programs

- structured programs to help art educators manage their own affairs more effectively: budget, staff evaluation, curriculum, advocacy
- career ladder programs where skills and knowledge are emphasized above mere longevity or token appointments
- strategy and tactics seminars or symposia where high levels of work are studied, researched and criticized.

THE STUDY OF ART/DESIGN ANALYSIS AND SYNTHESIS RELIES HEAVILY UPON FORMAL PROPERTIES KNOWN AS ELEMENTS AND PRINCIPLES. AS ART HISTORY IS EMPHASIZED IN THE ART CURRICULUM ART TEACHERS TEND TO USE SUCH LANGUAGE DEVICES AS A BASIS FOR THEIR ART HISTORY TEACHING.

As I have stated in previous papers (Kern, 1986; McGeary, 1984), the clear tendency among art teachers and authors of text or film/TV materials to be used for art education, has been to rely heavily upon a conceptual base of art elements and principles. I believe that a significant problem is brewing with such a condition because:

- There is no consensus about which elements or principles are to be used. Texts may vary greatly.
- An accepted theory base for the establishment of elements is not apparent.
- Language confusion by virtue of differences with those that teach science, language arts and art exists. Vague explanation of terms such as "negative space," "color and light," "space and form," are only a few examples.
- The discipline of art history shows no trace of the use of art elements and principles as fundamental descriptors. Yet those with a strong studio and design background are transferring such a language base to art history teaching.
- "Formal properties," as art elements and principles are often described, frequently are used as devices to lead discussions and writing about art. Thus, basic approaches to art knowledge and analysis, or "critical thinking" is faulted by structural errors. A unified or coordinated approach to standard terminology is needed.

THOSE THAT SELECT EXAMPLES OF ART USED TO STIMULATE AND FACILITATE ART HISTORY STUDIES LACK FOCUS UPON A CONCEPTUAL BASE AND TEACHERS ARE CONFUSED BY THE ABUNDANCE OF ART OBJECTS TO CHOOSE FROM.

The National Art Education Association in its Journal issues, since September of 1985, has published supplements that feature, in color, selected art works with a suggested lesson format (NAEA, 1985-86). Each issue includes about four, full page color reproductions, drawn from a variety of museums and prominent collections. Lesson writers are often museums education staff members or college professors. The idea has merit and has attracted support funds from the Getty Center for Education in the Arts. However, like many basic approaches to art history by art teachers, the effort to structure the materials lies only in the lesson format. This leaves the teacher with the clear impression that most every piece of art is worthy of study - an idea that breaks down when the very limited time frame that teachers must consider is realized. Furthermore, focus is needed upon significant art.

Art teachers, perhaps much more than other teachers, must engineer the use of time and facilities in order to attend a "learning yield" that most favors the students. Therefore, consideration of the following seems in order:

- That the body of professional art historians and art educators who make up the discipline of art history need to be challenged in order to present

conceptual frameworks within which art works can be studied and compared. Critical elements of such frameworks should include:

- pluralistic conditions of our communities and schools
- limited time frames for study on each level of teaching
- learning levels of students and learning readiness
- availability of study materials such as: art objects, prints, reproductions, slides. The use of primary sources should be a priority.

. Art educators should be deliberate in their efforts to cooperate with teachers of world cultures, history, literature and other arts in order to take advantage of overlapping objectives.

. Art educators, including museum educators, need sufficient time, funds and opportunity to coordinate their efforts and resources.

. Encouragement for arts education leadership and high level management to seek our funding sources to enable quality art history teaching resources is important. Cooperation with state governments, foundations and national programs is needed. However, the essence of quality effort must prevail. (Perhaps the need for arts education criticism is all the more apparent.)

The inclusion of art history as an ongoing, regular and balanced part of art education is a worthy objective. No doubt, many art teachers are already "of a mind" to support such effort. Or, they have been practicing such curriculum building and teaching for some time. Encouragement and leadership is needed. The seriousness of such effort and study should be inherent in the ways that art teachers are respected and challenged. Critical and important, in my opinion, is the need for sustained focus upon art history and curriculum. What do we teach? How do we teach? and, When do we teach? are questions that should guide our work. No doubt, our resulting effort will be stimulating and exciting. Responsibilities for implementation must spread the load over the many resources and institutions that can be and should be involved.

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"K-12 Arts Education in the United States: Present Context, Future Needs: A Briefing Paper for the Arts Education Community," prepared by the national, professional associations representing music, art, dance and theatre, Washington, DC and Reston Virginia, 1986. Although specific authors are not mentioned in this publication, it is assumed that executive directors and officers of the organizations played important roles in the preparation of the document. Its structure and format as well as content portrays the need for administrative and management training of arts educators operating at high level professional and governmental levels.

THE ROLE OF ART HISTORY IN A CONCEPT BASED COMPREHENSIVE PROGRAM OF ART EDUCATION

James Vredevoogd

> "I was born cross-eyed. I could see only large patterns, houses, trees and outlines of people-and all coloring was blurred. I could see two dark areas on human faces, but I could not see a human eye or a teardrop or a human hair. Not until I was four years old, in 1899, was it discovered that my cross-eyedness was caused by my being abnormally farsighted. Lenses fully corrected my vision. Despite my new ability to apprehend details, my childhood's spontaneous dependence only upon big patterns has persisted."
>
> R. Buckminster Fuller
> ("I seem to be a verb")

The statement with which I begin this discussion is from the first page of R. Buckminster Fuller's "I seem to be a verb." It is a reminder to all of us involved in the training of future teachers to remember that the mind works like the eyes. It can perceive the details, but it must also keep a peripheral eye on the "big patterns." The big pattern I refer to is the problem we impose upon our graduates, our representatives, as "frontmen" (sic) for the entire enterprise of Art. We must not forget that we are asking them to help all of their students to understand what Art is, and what makes it significant in human culture; to be knowledgeable about the past and to be open to the challenge of the new in the future. We are asking them to take the "George Plimptons" of the non-artist public and enlighten them to the Visual Arts through study and practice. We ask them to create a knowledgeable and appreciative audience for Art as well as to provide training for those who would pursue Art as a vocation beyond high school. We want them to build programs of study that will correct the suspicion, malice, and outright rejection that artists and art programs have suffered in recent years by nurturing both halves of their students' developing brains to make them "insiders" to what the visual arts are all about, to end elitism, and to provide everyone from parents to principals with access to the arts. We are asking them to "fight the good fight" at the level of the distant (to us) public without truly providing them with adequate training to handle the situation and those powerful emotions handed down from skeptical parents to children that accompany family discussions about "Modern Art." We ask all this, but continue to train them as artists, with inclusion of a few art education courses, in the same way as our general art students. Is anything wrong with that?

Taking the "big pattern" of our goals into consideration, we have to admit that there is a great deal wrong with that! Could it be that we are now asking too much? Is it now time to consider ending the K-12 certification for art educators in favor of a two level system similar to the one in elementary and secondary education? Should there be a path for the preparation of those who

will teach art appreciation and the history of art and a separate one for those who will teach art production as it is at the university level? Finally, were it to remain as it is, is our program deep enough or broad enough to achieve in a four year degree program, considering the average thirty semester hours spent in education school courses and student teaching? Should there be a fifth year to allow for adequate training in both areas of field knowledge? This is the "big pattern" in which we must begin to discuss the revision of art education programs and the place of art history in that revision. It is a serious undertaking. To begin such an enterprise with talk limited to art history and art criticism course content is to ignore an immense problem of contradictory goals at the outset. The larger question will remain, the question of what we are asking our new teachers to do when they go into the schools and how we can help them to achieve the goals we have set for them.

One of the basic assumptions of all art education programs up to now has been that in order to teach art, one must first be an artist oneself. We have followed the maxim of the nameless Oriental sage who said:

> "He who has not tasted the flesh of the blowfish cannot speak of its flavor."

In other fields of public education this is not essential. One needn't be a poet to teach high school English, nor a nuclear physicist to teach high school physics. In art, however, it is necessary that the teacher be a practicing artist; that is, "on the path" oneself. Art, like Zen, is a way of life, a "path with a heart" as Dr. Fritjof Capra referred to it in his "Tao of Physics." The art teacher cannot be a hypocrite, but must practice what he/she preaches, and must be a life-long student of art as a life "way" or path. It is because of this basic belief that the Art Education student has always studied art right along with the general art student in the same classes. It made sense to provide them both with the same foundation and practice since the teacher must know first hand what the artist is so deeply involved with from medium to medium, from theory to practice. We have always held the belief that the training was adequate for the job of teaching art production in the schools. Now that role is changing dramatically and the foundation itself must reflect those changes. The general art program is not usually deep enough nor broad enough in scope to provide this training. The general art student can rely on intuition and a dominant right hemisphere to make good progress as an artist, he needn't be asked to shift to the verbal/cognitive/analytical functions to explain or "make sense" of what he has done, or to put it in the context of either existing philosophy of art, or the context of art history. The art educator, we must notice, has to make exactly those mental shifts in order to reflect on what and how he/she is being taught and the nature of the work undertaken. This is a fundamental difference in the preparation of art teachers that goes largely unnoticed. Furthermore, the foundation courses are usually limited to two and three dimensional art, ignoring the fact that the fourth dimension (time/space) has been a viable art endeavor since the first world war. The development of film, performance art, video art, earth art, multi-dimensional sculpture, etc. are all traditional based visual arts, but are absent from most foundation core courses for both the general student and the art education student. It is even difficult in some universities to find art history courses that cover this area of the visual arts. What is the point? Simply to point out that existing programs are limited even for the general art students to fully develop their potential as individuals and artists, not to

mention the needs of the art education student. To relegate the artist to the so-called "affective domain" of the non-cognitive processes alone is a great disservice and further propagates the stereotype of the artist as an emotion-ruled obsessive who, like Joyce Cary's "Gully Jimson," is driven to create but hasn't the foggiest notion of his role in the greater life of the mind. It is apparent that the revision of art education will also greatly benefit the general art student in calling into question the breadth and depth of the core curriculum in art as it currently exists across this country.

To return to the "big pattern," it should be fairly clear that the student of art education needs a different training than the general art student, but also needs the same training. It should also be clear that such training is currently too narrow in scope for either of them to develop the whole mind as it functions in today's wide-ranging art world. We leave too much to change. Our goals, as they are currently being formulated for the developing student of art education, can significantly change the quality of all programs in art. We are asking our students to be both artists and scholars of art, to analyze and synthesize, to act and to think, to be reflective and wise about the entire field of the visual arts, to be in effect, truly knowledgeable, and to do it in four years. How, we must ask, is this possible? If it is decided that, indeed it is possible, what changes must be made in the curricular requirements that will help to produce this marvelous being? What, specifically, should happen in art history to help the student prepare for this expanded role in art education?

To look at it from the vantage point of the traditional role of teaching art production at the middle school and high school levels, there appears a dichotomy between teaching art history per se, as a legitimate discipline (with the university model in mind), equal, for example, to social history, and teaching art concepts reinforced by the history of art. The former will undoubtedly receive a good airing at this symposium, so I would like to take up the latter as a matter of concern within the stated aim of this symposium, that is, the uses of art history in art education, but as it applies to the teaching of art concepts in the production of art.

At the moment an individual drops the formal belief that the artist is a being who feels the world around him, and recognizes that the artist also thinks, that person is then free to look at the history of art from more than one set of values. Thomas Kuhn in his "The Structure of Scientific Revolutions" makes a case for what he calls his "major Paradigm theory." The theory states that in the history of science certain individuals' contributions to human knowledge have been so pervasive that further research and study occupies generations of scholars in proof or disproof for long periods of time until a new paradigm arises to replace or challenge the old view. His models are Democritus, Copernicus, Gallileo, Newton, Descartes, and, of course, Albert Einstein. In the visual arts such "major paradigms" occur as well. From the invention of the post and lintel system up to the present, new innovations in the visual arts have had profound effect on generations of artists that follow. To teach young people about all of these significant changes and to trace their influence, concept by concept, down through the history of art to the present is a great undertaking. It can be done either as a scholarly study, or in the

context of application in the studio. But there is a difference between knowing "about" something and discovering it for oneself. Art history and art practice must reinforce each other. The psychologist Perls says it this way:

> "you wouldn't learn from my words. Learning is discovery.
> There is no other means of effective learning."
> (Gestalt psychology verbatim, pp. 26)

To be a scholar is to be a kind of investigative reporter digging into something to know it completely, and to report the findings, simply because you want to know! To be a scientist is to do the same thing. Such a method is called the scientific method. Is the artist any different? To many the answer is yes, but such an answer accepts the stereotype that the artist does not think but merely feels the world. He or she has little to do with philosophy or empirical science. Nothing could be farther from the truth. It is the old impulse inherent in our society to politicize any situation and to create a duality. The cognitive/analytical/scientist/technocrat on one side and the mystic/shaman/artist on the other. It would surprise such dualists to know that to study art is to apply those same empirical skills. Recall Leonardo's sketchbooks or Klee's "The Thinking Eye," or Kandinsky's "Concerning the Spiritual in Art." Ever since the Bauhaus, art as an entity has relied upon cognitive analysis to systematize its workings. Any sophomore art student can tell you about the effect the study of design has had on their understanding of the visual arts. Where before stood the formal publicly held traditional view of the artist as "weirdo," now stand universal concepts relating all of the arts with connections to the sciences, and my god, even to mathematics! Is it so strange that the concept of "equilibrium," for example, is found in so many discreet disciplines? The artist is trained with an eye for the "big patterns" whether that training is vocational, or general, (i.e., as an interconnected discipline with social studies or as preparation for further study). How it is accomplished is not as important as that all students, regardless of their abilities, must take up the study formally to know for themselves that art is important in their lives and in the history of their culture and of all human culture.

What is the best method to teach young people about art? Surely the practice-oriented teacher will claim the true path, but without the reinforcing study of theory that is art history, aesthetics, and art criticism, that study cannot be complete because it does not fully engage the analytical/cognitive/verbal processes. It does not provide any connection with the artists of the past or present, and does not help the student to understand the past as it affects the present. Without art theory, each lesson seems to be of a technical nature designed to help the student who is going to pursue art as a career, but the general student could care less, sees no connection between art and other "real" disciplines and ends up feeling inadequate and anti-art. It is no wonder! Can you blame him? The fault lies with the traditional role of the art teacher as an art practice guide, rather than as the aforementioned "front man" (sic) for the entire field which includes art theory. So how do you solve the problem? It must begin at the teacher preparation level of the university curriculum. The curriculum must undergo a major revamping to reflect the change in role. If the art teacher is to be properly prepared, the curriculum must reflect a concept-based approach to teaching art in which both the theory and practice occur together. Such a study should move comprehensively across two, three, and four-dimensional applications for a more complete understanding of all of the visual arts and their interconnections with each other and the

world at large. In such a program universal concepts drawn from the past would form the basis for class exercises, that, reinforced by art history, scientific and social history, give the student not only an opportunity to think through a concept on his/her own (the discovery element), but will then be shown from whom and where it came from, how it has been used, altered, changed, and reflected upon by artists of today as well as its connections with other disciplines outside of the arts. Social history, as in the books of Arnold Hauser, can show the influences of philosophy, science, and religion on the shaping of such concepts, how, for example, as John Cage has remarked "art changes because science changes"... (silence) and alters the way in which the artist thinks about the nature of reality. Each concept would be explored in two, then in three, and if applicable in the fourth dimension, i.e., through painting, sculpture, performance, video, and cinema (time/space).

To give an example of what I am talking about, lets look at just one such concept, the concept of "equilibrium" or balance systems in art. Such concepts are familiar to even the elementary school child because many have just recently learned to ride bicycles. To deal with the concept directly, on paper, perhaps with cut or torn construction paper on a ground, is an exciting exploration. To explore in simple terms such systems as few versus many, these versus those, up versus down, around versus across, movement versus stasis, organic versus geometric, symmetry and asymmetry, etc. etc. and to map the inner geometrical workings of the two dimensional surface can be discovered even by small children. The connection with our own bilateral symmetry, our vertical position in walking upright, our sense of order in placing things in a room, the very universe (as opposed to a multi-verse) perceived as having order, systems both intricate and simple become apparent with even the most humble of materials. To show the balance systems inherent in architecture, in the compositions of Rubens, in the design of a symphony, in a simple equation or addition by means of the "equal" sign; this equals that.... all reinforces the understanding of the concept applied to life. To move then to an application in the third dimension, to make something that invokes a sense of equilibrium in clay or wood, carries it into the round. Think of the reinforcing slide examples of temple decoration in the culture of the past, of Phidias and of Myron, the frieze on the Partheonon, of organic figures in the geometric context of the cornice, the sculpture of Michaelangelo, Rodin, Calder, DiSuvero; the art history reinforcing the concept and completing the discovery begun with pieces of torn paper glued onto a ground. First, comes the discovery, then the evidence of the past. Picture moving the children into a large room such as a gymnasium where each student can "arrange" the other students in the vast rectangle of the room, adding movement, sound and other elements carrying the concept into the fourth dimension. The use of music, which evolves in time, sound and rest, the balance of elements, groups and random arrangement (dance elements), adding dialogue, etc. (as in drama), all add to and reinforce the concept in myriad ways depending only on the breadth and imagination of the teachers motivating the study. The work of Schlemmer, Duchamp, Kaparow, Wilson, and Lori Anderson; sculptors like Tinguely, Oppenheim, Morris, and Beuys; dancers like Cunningham and Brown, on slide, videotape and film can provide the reinforcing positive connections with the past and present of four dimensional art to affirm the class discoveries as legitimate artistic enterprises.

To separate art history from discovery and practice at this level is to endanger its universality and to disconnect it from art study. It is here where making sense of art belongs, rather than in a separate academic study. It is very possible that the child who grows up in such a system as described above will not be afraid of the artist, and will feel more like an "insider" to the arts as a valid discipline and part of the culture. The separation of theory from practice at the professional level may be justified, but it cannot solve the problem of an alienated public at the level of the "avante garde", that is, the school and its family of parents, children, teachers, and administration officials. It is there where the teacher/practitioner/guide must represent the university and will reflect the quality of the curriculum that prepared her/him to perform such a challenging task. It is not at all impossible to turn things around, to redesign the art education curriculum to more fully develop the K-12 art teacher for the new role that we are shaping. It would, however, make sense to model a program that more closely reflects what we will be asking them to accomplish. The current separation of theory from practice in college and university coursework does not model the connectedness which we hope our students will achieve with their charges in the schools. The practice of studying art history, aesthetics, and art criticism in classes separate from the foundation courses in studio makes little sense for art education majors, nor does it usually provide a broad enough background to see the connectedness of parallel disciplines outside of the arts. What we have difficulty seeing in our separate university departments is the synergistic cohesiveness (or the lack thereof) of the total curriculum. We assume too much. We are all familiar with the "art historical" approach where the teacher asks the students to work "in the style of" a well known artist, such as Picasso (to learn about Cubism) or Dali (to learn about Surrealism). This use of art history is merely cosmetic in that it makes no attempt to place either "style" in the context of the rest of the history of painting nor explores the influences that created such work--influences like the impact of Freud, Einstein, and World War One on the visual arts of the nearly 20th century. The conceptual framework of such movements are too important to be dealt with in such a superficial manner.

The foundation courses, be they at the high school level or the university, should reflect the continuity of universal concepts as they are found in all of the visual arts, and be reinforced by the formal analysis of art (art history, etc.) at the end of each "discovery" session, or studio application. We cannot model <u>separation</u> and expect <u>connectedness</u> to occur upon graduation. Parallel studies such as the current practice of studying art history during the freshman year when the foundation courses are required is a good practice but we all know that there is not much effort expended to coordinate or discuss the content of the survey courses in relation to the foundation studies at most schools. The art historians teach their courses, the studio teachers teach theirs. Aesthetics is taught in the philosophy department where I teach, which further removes it from discussions. It is assumed that the content is relevant. Could it be that it isn't? Should there be an attempt at coordinating the curricular offerings so that they reflect the goals of the program in the first two years of study? I believe it should. The new goals for art education have changed all that. Now, coordination is essential. If our students are to be prepared, we must demonstrate how it is done. We must coordinate cross-disciplinary studies ourselves if we are to show the way.

Art education majors need a minimum of two years of foundation study that includes the approach suggested above; a unification of theory, (art history, aesthetics, art criticism and formal analysis) and practice (universal concepts applied individually for discovery of the a-priori principles in a studio/lecture/discussion content in order to affect the kind of change at the public school level we seem to be asking of our students upon graduation. It is a tall order, but I believe we are capable of that kind of sweeping change.

What would such a program of study look like? How would it work? It would begin with a systematic look at the concepts themselves and with a selection of faculty who can think in more than one dimension to develop ways to apply the concepts in two, three and four dimensions at the studio or "discovery" level. Each dimensional problem solving art practice session would be followed by a period of art theory using the history of art in slide lectures, readings, discussions, and writing for individual analysis of the applications by other artists of the past and present. The concept under study would then move to the third dimension for creative problem solving art practice sessions, followed by theory once again (as in the two dimensional model), pursuing its application in the third dimension. This would then be carried to the fourth dimension and the process repeated. By working together, the studio faculty and the art history, aesthetics, art criticism faculty establish a formal link between the creative potential of each concept, and the study of its development and use by other artists of the past and the present. Little is left to chance that the student will not make those vital connections, yet it is truly creative in how such concepts are to be applied by the student and in what medium the student uses. It also leaves the door open to bringing in visiting lecturers from the sciences and the other arts to explain how they too deal with the concept in their own respective disciplines, widening and deepening the analogous connections between the seemingly disparate disciplines. The obvious benefit for the art education student is the analogy that helps the teacher make art accessible to the general public. Exactly how or to what degree such coordination would be established, or if it is merely structured in parallel, will depend on the institution involved and the faculty.

By such broad and creative study, the "two minds" of the artist are stimulated and developed and the basis for art study is established as a model of art study to be emulated upon the issuance of the teaching certificate.

Beyond the first two years of foundation core studies, the traditional media courses and further art history studies may be pursued to round out a program that reflects the accepted formal curricular beliefs of the American University Art department. Such a program will strengthen the general art student's education as well and better prepare him/her to compete in the intellectual climate of today's art world. For the art education student, who is expected to develop programs of study in the schools that will open the study of art to all students, both in art theory and art practice, such a foundation is absolutely necessary. It would seem that the choice is ours, either we make the study of art broader and deeper and model the programs we hope to see in the schools, or we create separate degree programs for art production and for art theory and set about to change the certification requirements or the length of time our students are in the traditional programs

in order to double major (triple if you count the education school requirements) in both disciplines. I believe that such an overhaul is possible and that its time has come. It will better serve the "big pattern" of taking the first steps toward better programs for the student who wishes to pursue art as a career and for creating a receptive audience for the work that they produce.

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AWARENESS II: MORE FACTORS AND CONSIDERATION

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At the Kings Gap Art Education Symposium on Aesthetics and Criticism held in May, 1986, I offered several factors for management consideration in the development of what the Getty Center for Education in the Arts chooses to call "Discipline Based Arts Education." These factors were offered as guideposts for those arts curriculum managers who may have the responsibility for steering the implementation of appropriately balanced DBAE programs in successful directions; directions that can allow for generic adaptation/adoption by others. Notice, I do not say "successful conclusions," because, everything being relative, what may be an appropriate balance to the needs of one arts program in a school district, may not be appropriate to the needs of arts programs in some other school district.

Now, at Kings Gap Symposium II, we investigate another basic component of DBAE; Art History. What we do not need to question, in this regard, is the factor that art teachers need to gain new knowledge in the area of art history plus recognize the need for a change in attitude in order to modify their own perceptions about the nature and role of art history in the art program. Congruent to this, McLaughlin and Thomas (1984), in addressing implementation in the case study research project associated with the Getty Trust DBAE effort, indicate that this is "a learning problem of the highest order" (p.27); that of the many reasons why the review of art education described in their study has not gained broader application in the schools, several are quite clear. They quote Laura Chapman from her writings in Instant Art, Instant Culture:

> "Even in Secondary Schools, many teachers are still reluctant to teach history or develop skills in critically analyzing art. This lack of enthusiasm can be traced, in part, to the fear that students will want to copy the styles of other artists, rather than be inventive. Some teachers, again, have had little training in analyzing art or they may have had such dull art history courses in college that they shy away from this area." (p. 35)

If we examine our own undergraduate experiences, and the so-called "art appreciation" courses that we were required to take, we can certainly agree with the dullness of which Chapman speaks. We can count on one hand, I am sure, the times we practically raced to class to make sure that we did not miss any lesson covering the art of ancient Mesopotamia up through the Mycenaean, Byzantine, Renaissance, Baroque and Rococo periods; and how few were the times that we also valued and held in high esteem the manner in which the art of Neoclassicism, Impressionism and on through Abstractionism and Pop Art was presented to us. We still can look back now and verbalize that worthwhile learnings in each of these areas were not made obvious to us, nor were they presented in a manner in which we in turn could effectively teach them, in interesting and meaningful ways, to students below the postsecondary level.

If we agree that there is a need to improve art history scholarship, we must also, in turn, recognize the need to develop the strategies and to provide the necessary resources to motivate students to even want to learn, let alone sustain any learning that we may have been successful in imparting. One accepted, major measure of success in any curriculum is the degree of interest the student derives from it and the degree of concentration he or she gives to it.

To effectuate this measure of success, a careful consideration of the progression of selected content must be made. Additionally, specific, interesting ways and means must be determined that will help the student relate his own experiences, or lack of experiences, to that being taught. To do this, students must be given an orderly array of multiple opportunities and experiences first, to sense, secondly to perceive, then, to understand in order to tolerate, then to appreciate, and, ultimately, to develop a super-sensitivity for new insights and awarenesses for the historical significances of art and its relationship to their culture and heritage. Such a taxonomy would make a major contribution to the art history curriculum.

A second contribution to an art history curriculum is the timeframe allotted to it. Art teachers have, historically, pressed for more time for art instruction especially at the elementary grade levels. Many feel that junior and senior high school timeframes for art instruction are much less than ideal. Noting the length of the school day, the subjects needed to be taught, the availability of appropriate staffing and classroom facilities, where, then, can instruction in art history fit in (assuming that we already have implemented a balanced inclusion of aesthetics, criticism and studio)? Given these constraints, it is not an easy task, to add this as a separate dimension deserving its own timeframe and course construct. It is also difficult to incorporate it as a part of other art activity, activity already needing a longer timeframe. Indeed, the efforts to sensitize students to the intricacies of examining differences in composition, materials, styles, techniques and subject choice by the artist, as they relate to art works that have evolved through the ages, is a complex undertaking.

Moreover, if one legitimately considers that carefully developed teaching climates and appropriately utilized teaching styles contribute greatly to successful student learning, one must also agree that alternative styles of classroom learning environments geared to specific student learning styles can produce superior achievement and improved attitude toward school and learning. This all adds further to the complexity.

Acknowledging, then, that there are many factors to consider in implementing a successful art history program and that a few are being addressed, I would submit that one other factor, so necessary to program quality, is often neglected; that of assessment.

Any worthwhile implementation plan provides for assessment. Many implementers, however, are happy just to have won the battle for time and resources to initiate their program and opt to leave assessment for a later time. That delayed assessment very often never occurs. What is important for them to

realize is that if their program is to have depth, insight, value and respect, it needs endorsement, encouragement and support from both the school and lay comunities. A firm assessment program will encompass those components as well as expected student achievement and related measures.

It is my opinion that actual program worth, as envisioned by the powers that subsidize it, can be measure objectively. It would mean that the art teacher develops procedures to identify and evaluate the operational adequacy of each facet of an instructional system contributing to the art history program being assessed. The identification and evaluation of these facets should directly relate to specific criteria for measurement. These criteria might include school philosophy; art program philosophy; art history program goals; special objectives; teaching procedures; student activities; resources and process/summative evaluation. Measurement units would be scaled from a High Adequacy of 5 to a Low Adequacy of 1. The facets of an instructional system to which these criteria could be applied would include academic license for program development and content; classroom management styles; staff development opportunities; degree of staff competency to teach art history; facilities conducive for instruction; adequacy of scheduling; credit opportunity for students (if on a secondary level); staff receptivity; student receptivity; community endorsement; administrative support and student achievement.

Such a program of assessment could be made operational by using individual raters drawn from the ranks of other art teachers in the district, the art supervisor, the principal and/or the district school administrator in charge of curriculum and instruction. Their ratings could then be compiled on an aggregate basis by determining the average scores of all raters for each facet of the instructional system. This would form a collective whole for identifying the specific aggregate average for each facet and result in a rank ordering that would contribute in meaningful ways to the evaluation of the successful of the operational adequacy of the program. It could also serve as one method of identifying, objectively, that which may be impeding the successful progress of the program. At the very least, it gives the art teacher a focus upon which to develop new strategies for program improvement. Such a numerically structured assessment should help to control the emotional, irrational and arbitrary judgements so often present in assessment situations.

Careful consideration of the many factors involved in the planning and implementation of an art history program will go a long way to not only successfully initiate a viable program but also in keeping it alive and interesting to students. These students, with diverse interests and varied backgrounds, should be considered a key element in determining and success of failure of the art history program. They can either stigmatize and passively rebel (low achievement, indifference) against the role of art history in their art class and thus help insure its demise or, as a result of due consideration of all operational program factors by the art teacher, accept the art history role and gain indepth learning of art through the history of art.

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"A DEVELOPMENTALLY BALANCED ART EDUCATION CURRICULUM: FOCUS ON ART HISTORY"

Mary Frances Burkett

Art education has been variously defined over the history of this subject in the American public schools. Beginning with Walter Smith, and continuing to the present day, art education, like all other subjects, has been used to further the ends of society and the contemporary culture. Despite superficial sophistication and culturally emphasized mannerisms, children themselves have continued to develop at the same pace and in the same way over these years. While research indicates some insights into children's development in aesthetic or artistic behaviors the picture is by no means complete. The literature indicates, however, that children do perform some tasks better at some ages than others. This is true of all human behaviors, so it should be no surprise that it applies in the realm of aesthetic and artistic behaviors as well.

Today, as we all know, the visual arts are to be defined curricularly as studio, art history, aesthetics, and criticism. The inclusion of the latter three in the kindergarten through high school art program introduces a dependence on verbalization previously lacking in the average art program. The intellectualization of the subject "art" in the public school raises some interesting issues and choices and from these issues and choices arise priorities in curriculum development across the grades K - 12.

Art education has been variously criticized over the past twenty years as lacking accountability, of being a frill and of being "fun." It has also been perceived as being directed too exclusively toward the production of art and the "training" of artists. The field has responded to these criticisms in predictable ways. Accountability has been sought by pairing the arts with other subject matter and by stressing the acquisition of basic skills. The urge to accountability also has resulted in a broadening of the conceptual structures of art curricula in the literature. The public school teachers are attempting to replicate these curricular directions within the traditional time-frame and position of art within their schools. The establishment of priorities becomes not only a curricular decision for these teachers but a political one as well.

Our subject at this second King's Gap Art Education Symposium is "The Role of Art History in Art Education." In examining the role of art history in the art education curriculum, I have considered the role that art plays in the general education curriculum and the manner in which the general education curriculum is altered in conceptual structure across the grades.

Elementary, intermediate, and secondary schools have common goals in the curricular development of "general education subjects." These goals can be simplified and generalized as being: the teaching of basic skills, particularly reading and mathematics, thinking skills, and cultural continuity. Art complements these goals, and in recent years has mimicked them. The addition of the content areas of art history, aesthetics, and criticism to an already crowded

time-table acts frequently to the disadvantage of more traditional studio content and visual skills. I think this duplication of goals, while it has its positive side, carries with it two implicit negatives: the reduction of needed studio time, particularly at some developmental levels; and the negation of the artist-teacher model. The artist-model has occupied a unique and very useful place in the school community.

In my last presentation on criticism, I indicated that the studio atmosphere is the most effective means of introducing concepts of art with young children. I believe the same to be true of exploring concepts of art history. The studio activities must be based upon the delineation of themes or subject matter that is understandable and meaningful to the students. Materials and techniques must be capable of creative and expressive expansion; but be able to be used efficiently in the physical space available. Art history concepts can be introduced with, and through, studio experiences.

I suggest that the broad outline of a developmentally balanced art education curriculum should have this structure:

1. Art history should function as studio support in the primary grades; and when a choice must be made due to local circumstances, preference should be given to the studio content.

2. The balance of content should begin to shift at the intermediate level. Studio should still have the advantage; but art history should now have an important place in the curriculum. Art historical concepts, however, would still be used to support and elaborate studio involvement. I must emphasize that I am not envisioning "paint like an impressionist" studio activities.

3. The early adolescent years would see a further shift in emphasis in the balanced art education curriculum. At this level, the study of art history as a distinct subject area would occur. Art history can be integrated with or be elaborated on in the studio areas but in the content area it would be derived from the methods of art historians and the body of information available from this discipline.

4. The Art Education curriculum for the middle and late adolescent should begin to focus on art history and studio as discrete subject areas. The curriculum at the earlier levels would have provided students with knowledge of the two content areas and sufficient insight into themselves to enable them to make sensible subject choices.

The curriculum shift in the middle and later adolescence to content areas would be useful for a number of seasons. Chief among them are the maturing abilities and personal directions of the students. While some students would benefit from both content areas, others would not. Studio experiences should continue to be supported by art history content, however.

This then, is the basic structure that I propose for a balanced education curriculum. I further propose that the model for this curriculum should be on expanding horizons or a spiraling curriculum model. Basic concepts and skills should be identified and these concepts should be introduced into the curriculum at appropriate developmental levels. The concepts are redefined, elaborated, and critically appraised as the child grows.

Some Suggested Concepts Appropriate at Various Levels

Young Children

Young children, pre-school through 8 years, should, within the studio context, be introduced to the concept "art." Teachers should explore with children, in interactive ways: what art is; what materials are used to make art; what types of objects are depicted in their art and what types of objects are depicted in the art of others; what people do when they make art. "Me" as an artist could be explored and contrasted with "me" as student at other times of the school day.

Qualities of art should be discussed by the children in relation to their own work and the work of others. The concept of differences in art and similarities in art should be introduced at this age. The concept of forms of art as unique and similar should be introduced early in these years. Appropriate art objects should be used to prompt discussion and to increase a student's visual vocabulary.

With the 8-year-olds it would be useful to allow space for the children to save their work over the school year as subject matter for discussion at various points in the year in relation to these subjects.

Intermediate

While studio should still occupy center stage during intermediate ages, art history should now occupy a substantial part of the art education curriculum. Two of the concepts to be introduced and developed during these years are that "art history" is different from studio and that the art historian is different from the artist. Another is that art historians and artists learn from each other but are also independent of one another. The questions, "what is art?" should continue to be addressed in both studio and in the supporting art history activities. As indicated in my previous paper for the first King's Gap Symposium, idea inception, the intent of the artist, and the historic use of art should be discussed. The question of evolving personal styles of artists and the idea of "artistic" problems should be introduced. "Children's sense of time is beginning to evolve so that a sense of the historical tradition in the (visual) arts can be undertaken. The diverse cultural backgrounds in most classrooms today are ready examples for an introduction to the cultural roots of art and art forms (Burkett, 1986, p. 154)."

Early Adolescence

During the early adolescent years such concepts as the artist as a product of, and as an explorer of, the cultural context of his time should be introduced.

The various uses of art in cultures throughout history and at the present time should be examined both in a studio and a discussion format. The roles of the art historian and artist should continue to be explored through appropriate activities. Personal and social impetus to the creation of art can be developed with emphasis at this point on the question of meaning and symbolism. The idea of continuing themes in the production of artists and across the art of various cultures can be introduced. Investigations into personal abilities within studio and art history might also be conducted.

Middle and Late Adolescence

The final shift in the balance of the art education curriculum is in the middle and late adolescence. During these years I believe it would be more productive to divide the content areas into separate courses.

"The verbal abilities of most children are operational in the adult frame of reference. Word meanings are stable, time frames are in place, and the ability to deal with abstractions of a conceptual nature as well as a visual nature is reasonably assumed (Burkett, 1986, p. 154)." At this time the concepts previously explained should be reordered and redefined so that a more complete understanding of art historical concepts is gained.

Concepts of stylistic developments and the changing forms and themes of art across time and culture can be discussed. Cause and effect relationships between artistic works and culture should be explored. The causal results of technological advances in the nature and forms of art should be introduced.

The nature of art should continue to be a topic of discussion and argument. The role of the art historian should be clarified and models should be given of various "art historian" strategies and approaches. Sufficient activities of an art historical nature should be devised to insure that the lecture or seminar approach to this subject is eliminated or reduced.

Conclusion

In conclusion, I wish to reemphasize that the role or art history, as with the other content areas of art, is dependent upon the developmental level of the child and not upon the political impetus of the times.

In Pennsylvania we are used to the framework of an established art education program within the public schools K - 12. While the format differs, we accept that this discipline is represented in the educational life of all children.

The existing time frame within those public school systems that offer art education K - 12 is laughable viewed in the perspective of available and desirable content.

However, this framework exists and so hard choices must be made. The content areas that make up the subject "art" teach cognitive skills and attitudes that are consistent with those acquired through other disciplines. Intellectual tasks in art history and criticism are also consistent with disciplines already

well represented in the time frame of the average student's educational life. Art also teaches, particularly in studio and aesthetics, skills of visual thinking that are not duplicated by other established content areas. Activities and attitudes are also not duplicated by other content areas. It is for the development of these skills, attributes, and concepts that we have a valued and rightful place in the education of the developing child. It is imperative that we do not lose these in the press of the current climate of curricular change in art education.

I believe that a plurality of curricular directions within art education is valuable and should be encouraged. From the divergences will come new challenges and directions, as well as affirmation of thinking about the issues and choices presented to us by the topic; Art Education.

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FROM STEREOTYPE TO PROTOTYPE: WILL THE REAL MONA LISA COME FORWARD

Barbara W. Fredette

My approach to the theme of the symposium, Art History in the school curriculum, has been to outline the basic components of an instructional intervention for a specific population, to develop a thesis or rationale for the selection of content for the identified population and to outline the program in the areas of organization of the content, teaching strategies and delivery process. The population on whom I am focusing is that of classroom teachers, preservice teachers especially. This is a population with whom I have continuous contact and for whom I have instructional responsibility.

Although classroom teachers are not art teachers, they are responsible for the art education of their students in many teaching situations. It is reasonable to expect that their educational preparation should provide them with a broad-based, multidisciplined understanding of art education similar in scope to that of art teachers. Art history is a core content of that instructional preparation. It has been proposed that an effort be made to set as a goal instruction for classroom teachers in core content that "elaborate(s) both the structure for a discipline and its powerful and generative ideas" (Murray, 1986).

A major generalization or powerful idea that can be derived from art historians' writing about art history (Taylor 1966, Kleinbaur 1971) is that it is critical to start the study or inquiry process with reference to a specific work of art or art works. If we are to borrow anything from the art historians process to build into art education it should be this essential engagement with a work of art, what Knobler calls the "visual dialogue."

In order to design instruction based on giving close attention to works of art it is necessary to select well the exemplars. How should we decide which works of art are most significant for any developmental level? Some art educators (Erickson 1984, Lanier 1984) suggest that images from popular culture are physically and psychologically accessible.

I believe that many art historians would take exception to this approach. It has been my observation that the point of departure for art historians is that they become truly excited by real art. It "turns them on." Perhaps, this attitude may be difficult to encourage in students, but it is no less an appropriate learning objective than one which may be achieved by practicing the condensed actions of historic inquiry on meaning discounted objects. If it is necessary to understand brain surgery (a frequently used analogy) is it appropriate to practice the skills by operating on cabbage heads? While you may learn a lot about cabbages you will learn little about brains. A dominant purpose of art history is to "illuminate" works of art, and to eliminate them from the process seems perverse.

The selection of examples on which to focus the study of art history is a problematic task. Even when it is acknowledged that these examples should be relatively significant works of art, the spectrum from which to choose is vast.

A basis for selection is necessary. A selection process that is keyed to instructional purposes seems to be called for but this criteria opens the door to other problems. If the purposes of art historical study are to "drive" the instruction the selections may be different than if the art objects that are available determine the instruction. (An example of the availability of art works driving the instruction can be found in the art reproductions and lesson plans provided as instructional resources in Art Education, the NAEA Journal).

Broudy (1985) addresses the problem of specifying exemplars for the study of art by suggesting that they be identified as the result of a consensus of scholars in the field. Implicit in this suggestion is the recognition that the art works thus selected would be of high quality. He suggests that the design of a course of study in the arts could grow out of these selected exemplars or "classics" of the discipline through the designation of those which are a) seminal to the field, b) summarizing works, c) anticipatory works and d) transitional works.

These criteria for the selection of exemplary works of art serve another purpose as well. They encourage a perceptual stance toward art works that seeks universality within the particular. Because of our culture's predominant use of pictures as illustrations it may be difficult to realize that the exemplars, the works of art, that are selected for instructional purposes in art history represent the content of the instruction, they are not merely illustrations of it. At a recent conference Broudy (1986) remarked that "In every form of learning images play a role that is not merely illustrative but is organic." The organic function of art images in the history of art is acknowledged as a result of the central role that is played by the image in the instructional process as well as in the design of instruction. This central role of the image makes the selection of exemplars a potent responsibility. The importance of exemplars is underscored by Broudy, who suggests that they are "credit cards to the successive traditions of the culture" (1985).

Broudy has suggested one means for selecting art works on which to focus instruction. It is through the consensus of scholars or experts in art history. I am suggesting another means, at least as an initial step. It is by identifying the art works which are familiar to the population who will study them. Not familiar in the sense of popular arts, but familiar in the sense of stereotypes.

Some art objects, or rather, reproductions of them - or even deliberately misquoted representations of them - appear to have taken on a life of their own in the image currency of our culture. Some people decry this as trivialization (Gombrich 1982). Others, for example art directors in advertising agencies, know and use the images for their recognition value.

My position is that some works of art are familiar to a majority of non art-trained persons and this familiarity may be useful. The use of the familiar is cited as a "hook" that serves two functions - to catch interests (motivate, be an advance organizer) and to serve as a basis on which to hang the new ideas, to ground new concepts.

Familiar art images may serve as a starting place but this is only the beginning. The instructional intent will be to fit these art objects back into the time and place from which they have been separated by fashion and fad, in other words, to recontextualize them.

The thesis or rational for the instructional approach to art history which I am proposing is characterized in the phrase "From Stereotype to Prototype." Although the terms stereotype and prototype are not readily found in the literature of art it is proposed that they are useful terms to use in designating types of knowledge about an image which is brought into mind through contact with the image, some representation of it or categorical reference to it. In general a stereotype is a simplified conception. It represents, in effect, a "canned" response to a given category of persons, objects or events.

While working with people who have very limited art backgrounds I have become aware of an interesting dichotomy. This dual stance is referred to in an earlier paper (Fredette, 1986). In general art as object (work of art), or as process (creation) is valued by these persons, and it is all good (generally). When art knowledge is particularized and/or personalized it becomes another matter, then they like what they know. It appears that stereotypes are the currency of convenience brought into use when non art-trained persons are asked to name their favorite work of art or artist, or to identify the work of art or artists most familiar to the general public.

In addition to acknowledging this phenomena in an informal manner the search for art stereotypes involved a collection and analysis of data. The data was collected from 83 undergraduate and graduate non art-trained persons. It was collected by means of a questionnaire which consisted of four questions. These were: Who is your favorite artist? What is your favorite work of art? Who is the artist you think would be familiar to most people? And, what work of art do you think is familiar to the general public? The data was analyzed to answer two questions for the purpose of this paper. The first question was, what are the differences, if any, between the artists and artworks listed as favorites and those identified as familiar? The second question was in fact a purpose and that was to form a pool of stereotypically familiar art objects and/or artists from which exemplars would be selected on which to base the planned instruction.

The Mona Lisa was cited most frequently as the most familiar work of art. seventy-nine percent of the students identified it. Because the Mona Lisa was identified by so many no other art object could receive more than a few mentions. The Last Supper received 9 mentions and Whistler's Mother had 7. It should be noted that three identifications of the Last Supper included mention of the artist DaVinci although none of the Mona Lisa citations mentioned him. Other paintings cited as familiar works of art were Blue Boy, (1), American Gothic, (1), Guernica, (2), Sunflowers, (1), and Les Demoiselles d'Avignon (1). The Sistine Chapel Ceiling (creation scene) was also identified by two people. Several sculptures were identified as the most familiar works of art. They included David (1), The Thinker, Rodin (2), Pieta (1), and, understandably, the Statue of Liberty (2).

There is more apparent variety in the artists identified as most familiar although it must be acknowledged that the illustr tor, Norman Rockwell, was

identified by 25% of the students and Walt Disney was mentioned by one. The artists in the order of the number of students identifying them are listed below.

Picasso	29	Monet	4
DaVinci	12	Warhol	4
Michelangelo	11	Renoir	2
Van Gogh	9	Grandma Moses	2
Rembrandt	7	Winslow Homer	1

The discrepancy between the two lists (artists, artworks) is notable. The same discrepancy (lack of match) between the responses of favorite artist and favorite art work is even more apparent. In reviewing these responses it became apparent that in addition to putting the familiar art back into its time and place, to recontextualize it, it will also be necessary to connect the work of art with the artist whose work it is.

There is more variety represented by the numbers of artists and art works identified as "favorites". Monet is the favorite artist, he was chosen by 33% of the respondents although only 9 chose his art as their favorite work. Seven of these identified Water Lilies as their favorite, one of them correctly referred to is as Nymphaes. Van Gogh and Picasso were identified as favorite artists by several students. Twenty-seven different artists were identified and 27 different works of arts. This number does not indicate a match between the two. Fifteen artists were identified as favorite who were not represented in the list of favorite works of art. Nine works of art were identified which were not represented by the artists identified as favorite.

This information was useful in developing a list of familiar artists/art works on which to focus a possible course of study in art history for non art trained persons. It did not serve however, as the primary source of the list but it was used instead as a means of corroborating or checking selections suggested by a consultant in art history. This consultant suggested a list based on three criteria, works of art selected in terms of, 1) familiar stereotypes, 2) chronological sequence, and 3) credible significance.

The art works selected as representative of familiar stereotypes are listed below. It is suggested that these art works would form the basis for selecting content for the planned instruction.

List of Selected Artists/Art

Venus De Milo (Aphrodite of Melos

Durer/Praying Hands

Michelangelo/David

Leonardo DaVinci/Mona Lisa

Rembrandt/Night Watch

Gainsborough/Blue Boy

Monet/Water Lilies (Nymphaes)

Van Gogh/Starry Night

Picasso/Guernica

Jackson Pollock/Lucifer

Approaches to the Specified Content

To those outside of the discipline it may seem that art history is a singular way of approaching or studying art objects. This is not the case. A multiplicity of approaches to the visual arts art are represented by the past and ongoing effort of art historians (Taylor 1960, Kleinbaur 1971). A classification of these approaches is represented in the following figure and the description of its elements. This categorization serves two purposes. It may extend or expand an operational schema for "art history" and it offers a means of a systematic review and selection of art history references as content for teaching.

In addition, the form of the graphic representation illustrates the fact that all art history approaches are centered on and by the art object. The concentric arrangement shows that the view or perspective of the art object changes from an intrinsic to an extrinsic one (Kleinbaur 1971). That is, while all perspectives are centered by the art object the most intrinsic focus allows only the information immediately accessible in the art object to be considered, while other foci represented by the concentric positions allow other sources of information to become increasingly emphasized.

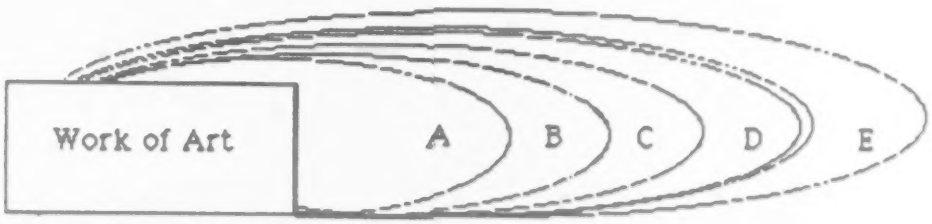

Figure 1: Perspectives in art history
- A. Connoisseurship
- B. Formal Analysis
- C. Iconographic
  1. natural meanings
  2. conventional meanings
  3. iconology

Note: This material was compiled/synthesized from Kleinbaur (1971), Taylor (1966) and Panovsky (1939). Expanded descriptions of the several perspectives will be found in Appendix A.

Another way in which this synthesis of art history approaches may be useful is in establishing a relationship to the systematic approach to reading pictures which I described in an earlier paper (Fredette, 1986. The systematic attention to specific aspects of the art object that is managed sequentially in this process (represented by the figure below) takes the "reader" of the

picture from an intrinsic to an extrinsic perspective of the work of art, from focused attention to its physical sensory attributes and readily identifiable subject to recognition of its metaphoric meaning(s) and its significance in relation to extrinsic factors of creation and its cultural context. The interrelatedness of this response strategy with the types of content available for works of art from the several approaches to art history may be considered as the form and content for the instructional intervention that is proposed.

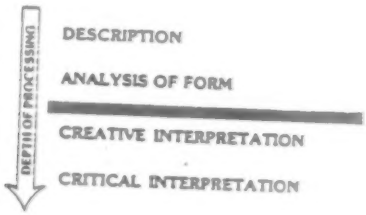

Figure 2: Components for sequential attention in a systematic approach to reading picture (Fredette, 1986).

The term stereotype has been discussed previously but not prototype which categorizes the goal of the instruction being proposed. From the point of view of cognitive psychology a prototype is a particularly "good" category member. It is the most typical or most central member of an important classification (Glass, Holyoak, Santa, 1979). In that sense it may seem that the most familiar artists and works of art are already prototypical and serve in that function without the necessity of added instruction. This does not, however, take into consideration the role of knowledge (cognition) in determining that the response is either stereotypical or prototypical. For a prototype to be understood as a "good" or central member of a classification (in this case works of art) it is important that the determination of the centrality be based on some knowledge of both the "good" exemplar and the surrounding examples. Without this knowledge the identification is in a sense "rote" and not reasoned. I contend that the difference between a stereotype and a prototype is a function of both the amount and kind of knowledge on which the response is based. In view of the importance of knowledge it may be useful to consider the role of learning in differentiating between the two levels of response as well as the progressing from one, the stereotype, to the other, the prototype.

In new conceptions of learning/teaching (Wittrock, 1978) effective learners are seen as active information processors who engage in interpreting and synthesizing the information provided to them. Information gets into long term memory (becomes knowledge) by being combined with whatever exists there. This assumes that what a person knows is organized in some kind of structure. This structure is frequently referred to as a schema. New information is added to that structure (accretion) or new schema are created as a result of new information (restructuring) or the gaps in schema are filled as a result of the new information (tuning). In other words, learning is a process of modifying

schema. This operational definition of learning derived from studies in cognitive science is a useful lens through which teaching methods can be examined. If optional learning takes place under certain conditions, then a teaching method which provides those conditions may in turn optimize the learning that takes place. A constructivist concept of knowledge is one which acknowledges that knowledge is built (constructed) by the learner. This recognizes that learning is an active process on the part of the learner. It acknowledges that teachers cannot transmit their knowledge to learners. They can only help learners build their own knowledge (Korth, 1986).

The selection of an appropriate teaching strategy is as important to the achievement of the goals of instruction as is the selection of content. To make a wise selection of a teaching strategy (strategies) to teach art history to non art-oriented adults it is necessary to transpose the suggested theory of learning on the content to be learned. The voluminous amount of information that represents the achievements of art historians seems more frequently to drive the strategy that is used to teach it than a thoughtful consideration of the process of learning itself. Large amounts of information dispensed to the learner's ear in a room darkened so that slides can be shown to focus visual attention is a traditional method of teaching art history. Some teachers entice students with the gore and lore associated with the specific image or its creators. This strategy is frequently used with young students or with students whom the teacher suspects have limited interest in works of art.

Good teachers do something more. They appear to engage the learner in some type of mental activity so that they are not merely passive recipients of information. The current learning theory which has been described supports this method. It suggests that a teaching strategy which will guide the transition from stereotype to prototype is one which consists of providing information (verbal and visual) and using a sequential questioning technique to engage the learner in active looking and encourage higher level thinking processes. In addition, organization of the content (for example themes as organizers) would serve to enable students to actively bring material from long term memory in order to focus thoughtfully on the visual material at hand (in eye).

How Shall the Proposed Instruction be Delivered

The determination of instructional strategies should include attention to delivery and management strategies. I propose that the management and delivery system which should be used for this instruction in art history is interactive video. Interactive video merges the computer with video playback devices. As a result of this merger the response and feedback opportunities of computer assisted instruction are combined with analogue images rather than the digital images of computer graphics. Large amounts of computer memory are not required to store images. The computer merely accesses them from a video disc or video tape. Peripherals such as a slide projector may also be used to provide images not available on the video disc. A tape recorder or voice synthesizer may also be used to direct attention to certain aspects of an image shown on the CRT (video screen). Hardware and software (authoring systems) to support such inter-activity is available and has been used by this writer. For those who are familiar with interactive technology the level of inter-activity that is proposed is six, due to consideration of the inclusion of a peripheral such as a response screen by which students may respond to areas of the screen (and the image shown upon it). These responses would be recorded and given a feedback. (This designation of activity is found in Gayeski and Williams, 1985).

For the purposes of the content of the instructional program which is proposed in this paper, the slides which are common to art history teaching experiences would be augmented through the additional resource of the video discs prepared and distributed by the National Gallery of Art. The effort to use this material as an instructional resource is known as "repurposing" a disc.

The selection of interactive video as the delivery process for this instructional program necessitates a team approach for its design. Not only are experts in the content (art historians) necessary but also persons with expertise in instructional design, question design, programming, flowcharting and evaluation. Many different inputs are necessary. A simple unit plan format may be a part of the design process but many different inputs are required (Gayeski, Williams 1985). It is a complex process.

The complexity is warranted by the consideration of two factors. One is easier accessibility to the instruction and the other is the opportunity to engage in instruction using a fundamentally new visual medium. When it is designed the instruction will in effect be packaged and thus may be more accessible. This aspect can help the student to be more independent and perhaps self reliant. Students will be able to manage their instruction in two ways. First they will be able to determine when they will be involved as well as the amount of time they will spend involved in the instruction. Menu based branching which is a basic aspect of interactive programming will permit the student to access the work of art with which they wish to begin and chronologic progression with the content may proceed forward or backward. As an added voice of support for a technologically current delivery system I call upon the seminal Barkan (1966) who in agreeing to the use of the then newest technology (teaching machines) for art education instruction wrote "if the lessons are to be canned then let's can them in the richest possible way" (P 253).

In Conclusion

I am an art educator, I am not an art historian. Having lived some years with a budding art historian, I have some sense of the extensive focused scholarship that is required to acquire the understanding and to practice the skills to attain even a master's level in the field. There are no shortcuts, no way to instant expertise.

I never felt the need to emulate the process my son was using, in other words, to act like an art historian. I did, however, find it extremely satisfying to try on the enriched views he was acquiring and would share with me. I enjoyed learning to look at paintings with the knowledge filters or lenses he loaned to me as we walked through numerous galleries or looked at reproductions in other settings. I found that these perspectives even enriched my views of objects not ordinarily labeled art.

Vision is an intellectual process. It is amenable to learning. As a result of our interactions I learned to read the meaning dimensions of 19th Century American paintings so that they no longer bored my seeing but could be acknowledged as windows onto an earlier world view. By learning to look

through Tad's eyes I also learned to look through the eyes of those artists, and was able to see beyond the way the trees and streams and mountains appeared to me, to the way they must have looked to those artists in the sense of what they meant, not merely what they were. In another place I wrote that "you never see tomorrow with yesterday's eyes" which was intended to mean that as a result of seeing or looking changes take place inside ourselves that cause us to see differently. (Obviously this is not stereotypical seeing.) Upon further consideration I have come to realize that with a sensitive guide we can learn to see yesterday (in an historic sense) through yesterday's eyes. Yesterday's eyes which are provided by the artists who recorded their varied time and culture-managed views, preserving them for us to use as alternate lenses.

The purpose of the instruction proposed in this paper is to recontextualize stereotypically familiar art. The goal of the instruction is to assist the learners in coming to realize experientially that the significance of art lies in its ability to be used in expanding their vision, their world view. Art historians provide us with the translating lenses which will help us to bring this about.

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APPENDIX A

Descriptive expansion of the perspectives of art history represented in Figure 1.

A. Close analysis of physical properties - finding "clues". Skills of archaeologist-conservationist may be required. This technological approach is referred to as connoisseurship. The aim of connoisseurship is to come to know the object as it was in its original form and context. Questions of authenticity and attribution are addressed to establish date and provenance. Use of empirical methods to describe and analyze inherent properties (Kleinbaur 1971, Taylor 1966).

B. History of the <u>form</u> of art (Taylor, 1986). Description of changing form. Formalist tradition established and exemplified by Wofflin who provided a specific vocabulary for formal happenings. This perspective was criticized for ignoring the position of the artist (Kleinbaur, 1971).

C. Iconography involves consideration of subject matter as artistic content at three levels. Subject matter is recognized as an important part of artistic content (Taylor, 1966) in the perception of art. It involves description and classification of themes, attitudes, and motifs (Kleinbaur 1971) leading to identification of (metaphoric) meaning of individual works of art. This is an intrinsic approach which leads to extrinsic approaches through:

D. Interaction between social systems and art which is provided by a process of examining society through art (Taylor, 1966).

E. Extrinsic perspectives include greater attention to biographies and other documentary evidence of conditions surrounding the work of art. Psychological and psychoanalytic approaches such as Kris, Gombrich's psychological analysis of perception and other's concerns with the nature of representation.

WHEN DOES 19 X 1 = AN ART HISTORY?: FROM "MOMENTS" TO CENTURIES

Marjorie Wilson

> I am drawn to objects of history. I love having on my desk, on shelves, in drawers so I come across them unexpectedly, the handle of an amphora, a rusty key, a shell casing--stilled moments but moments if they were put in motion by proper study would expand into years, decades, centuries. I can imagine, for example, a little silver box incised with a doubled-headed eagle as the inspiring center of a vast historical work.
>
> Runciman

"When does 19 X 1 = an art history?" is not really a question, but rather an answer to a much more basic question. That question is, "In a single year, or even a single semester, how much of art history can we teach to potential elementary classroom teachers who may never have studied or even looked closely at works of art, and yet will be asked to teach children about and through works of art?"

The story of nineteen times one is an unfinished and incomplete story, but it will serve as a beginning and a promise. The story begins with a group of nineteen fourth and fifth semester students enrolled in "Art for the Elementary Teacher" at Penn State who were asked to adopt one work of art with which they would "live" for an entire semester, since this work of art would be the basis for all the work done during the course, and, as one of Runciman's "stilled moments," "the inspiring center of [their] historical work." Their choices were made from an extensive selection of good quality color reproductions -- available as cards from museum book stores -- that could easily be carried with them at all times. They first chose four or five works that interested, intrigued, or otherwise engaged them in some way from which their final selections would be made. Generally, as might be expected, the first -- and often only -- criterion for the students' selection was aesthetic. The student who wanted to do Andrew Wyeth because of the recent hype about the "new Helgas," however, was making a choice based on art historical interest, as was the student from Philadelphia who was intrigued by Oldenburg's "Clothespin," It is difficult, of course, to know all the reasons for a student's selection of a particular work; perhaps, Mondrian's form and color appeared to represent simplicity; Degas may have represented delicate ballet dancers; or deKooning's women, just another pretty face.

The plot of the story is that the research resulting from this initial selection was to be a thorough examination by nineteen students, each of a single work of art: 19 X 1. But how does nineteen times one equal an art history? Let us proceed with the story.

Asked to put themselves in the position of art historian, students had to determine what the art historian (or they, or the child in the classroom) would first need to know about this work of art, and how to go about finding the information. They were given the task of art historical inquiry, of finding out all the conventional information that could be found about their chosen work: the artist, the artist's other works and how the works relate to one another and to themes, subjects, genres, etc., the time in which the work was done, the social and cultural forces, the iconology, school, style or "ism," as well as the more unconventional: what was said about the work -- by the artist, the critics, the historians -- then and now, whether the perception of the work had changed over time, works or artists by which the work was influenced, works or artists influenced by the work, i.e., what were its forebears and progeny, etc.

This led naturally to the question of the kinds of inquiry in which historians engage, of history and histories (art and otherwise), to the fact that there is no one "history," but that all histories are comprised of many bits and pieces -- artifacts, documents, relics, myths and stories -- and filtered through many sensibilities and perceptions, philosophies, memories, thoughts, and constructions of the human mind (Lowenthal, 1985). And because it is only through the interweaving of all these threads that the complex tapestry of history may become more fully apparent, students were obliged to follow these threads to places they never dreamed of. In this ongoing process, with notes handed in on a weekly basis, they were soon to find that they could not rely on the old standby encyclopedia, that they also soon exhausted the familiar (and often tired) art history texts containing chronologies, key works, and standard interpretations, e.g., Janson's History of Art; Gardner's Art Through the Ages, and needed to go beyond these to histories of specific artists, art movements and periods, and further to the art magazines, such as Art Forum and Art in America, etc. But even from the beginning, the exciting result was the students' enthusiasm, growing expertise, discoveries and insights which they were anxious to share, from the student who found out all about Georgia O'Keeffee's life and asked if we knew why she always wore black and white to the fellow who found an article comparing the sculptural techniques of Duane Hanson and George Segal.

As students became involved in this rudimentary art historical research through the extraction, organization, and synthesis of materials and information, they became the experts, as it were, on the nineteen pivotal works. But, as their knowledge expanded, it was important to provide avenues and direction for following the art historical threads by affording them opportunities for the application of their new found expertise. One assignment related to the "reading" of the iconology or symbolic aspects of a work, in this case a work that they did not know, one that students would not readily choose to live with and that might be passed by or otherwise easily dismissed in a pass through a museum or gallery. A projected slide of Edward Keinholz' tableau, "The Wait," from the Whitney Museum, provided an exercise in close observation, leading to a collective discovery of meaning of symbolism and allegory. Students learned that, in interpretation, too, there may be more than one plausible reading of symbolic elements that could add to or alter the meaning of the work. For example, in an examination of "The Wait" they found that the shape on the wall

behind the figure of the "woman" could be read as gravestone, thus giving further credence to the idea that the woman is waiting for death. It could be read as the headboard of a bed, which, together with the framed portrait of the man which it encompasses and the complementary framed portrait of the young woman serving as the head of the figure, suggests a bond in marriage -- and subsequently, in death. It could be read as the silhouette of an old-fashioned radio, also suggesting (as one of my students pointed out) a familial gathering around the radio, with the woman, the man, the family photographs -- baby, soldier, young couple -- joined in life, and death. And it could be read as a clock with the face of the man where the face of the clock should be, as time and life passing. Of course, the Keinholz was chosen because it was a work that is easily read, object by object, and the symbolic meaning revealed; and it is exciting for students to discover how a work of art can "mean." The important lesson to be learned -- that not all works so readily lend themselves to interpretation, and that skilled inquiry means sensing the appropriate basis for interpretation -- came when they were asked, in a written paper, to "read" their own work of art. Overreactions and flights of fancy abounded; Mondrian would have been amazed at the references to life, death, and biblical themes evoked by his Lozenge in Red, Yellow and Blue, or Picasso at the moralistic interpretation of his Girl Before A Mirror.

Not all of the readings were off the track; for some, their research efforts paid off. This excerpt from a reading of Umberto Boccioni's Futurist work "The City Rises" is based on the student's observations, religious elements used metaphorically, knowledge of the time in which the Futurists worked, and the Futurist Manifesto and artistic purpose -- from her weekly research.

> In The City Rises, Umberto Boccioni's Armageddon conveys the futurist vision in which the urban proletariat rebel against the idea of preserving the past and embrace the modern world. On this "Judgment Day," however, God does not judge the dead, rather the people judge the past and find it wanting. This results in a violent, chaotic overthrow of the past and all it represents.
>
> The primary figures in the work are the large horse in the center of the painting and the man it is about to trample. If we view the horse as a representation of technology and the man as symbolic of nature, our perception of the scene changes from a man being crushed by a horse to the Futurist scenario in which technology (the future) crushes nature (the past)...

A few of the students were also becoming confident enough to begin their papers with disclaimers, such as: "Monet was an Impressionist, and as such, was concerned with the effects of light at different times of the day. There was no [Keinholz-like] symbolic meaning in his work; his Morning Fog was merely an attempt to capture the effects of light at a particular moment in time."

Or, as this student did, they approached the work, not from the perspective of history, or of art movements, but from the standpoint of influences that shaped the artist's work.

> Georgia O'Keefe was greatly influenced by Arther Wesley Dow, who emphasized "flat compositional methods, simplicity of form, repetition of form and line, symbolic or ritual use of colors and shapes, and variation of size or format of a painting to fit the subject." Single Lily with Red reflects this influence...

Although each member of the class was regularly exposed to each of the other eighteen individual works in their post card format (always identified by title and artist) and the student-scholars' readings-as-research -- made more vivid with slide projections of the work being discussed -- were shared with the class, it would be presumptuous to believe that there was much transfer taking place. Students were primarily involved with their own works and their own individual histories; groups that habitually sat together were more apt to know, at least superficially, and certainly to recognize at least three or four other works; students who were more interested in art would naturally make more connections, but there was a need to present problems that would make those connections for the majority of the students.

Although the plot of this story is a historical one, the purposes of the course of study were more than strictly historical. Not surprisingly, however, both the critical and production aspects of the course were to lead to greater historical insights for the students. One of the production problems presented to the students that would serve as the impetus for making more and diverse connections was one having to do with the post-modern practice of appropriation.

This problem was introduced with the following excerpted explanation: Art comes from art! All art builds upon, rejects, adds to, emulates, refutes, or in some way -- negative or positive -- "refers" to the art that went before. No art (or artist) is created in a vacuum. The art historian, Leo Steinberg (1972), said, "whatever else it may be about, all art is about art;" and according to the artist, Robert Motherwell (1977), "Every intelligent painter carries the whole culture of modern paintings in his head. It is his real subject, of which everything he paints is both an homage and a critique." A few essentially unrelated examples from the history of art followed, such as "African sculpture, with its savage forms, had its impact on the art of Picasso; Van Gogh made copies from the work, The Sower, by Millet, Van Gogh painted his own version of The Sower, he then pictured himself (The Painter on the Road To Tarascon) in the manner Millet, Francis Bacon painted his version of Van Gogh's painter, titled Study for a Portrait of Van Gogh, and Brent Wilson has put all of these in one symbolic work; Oldenberg's giant clothespin in Philadelphia 'refers' directly to Brancusi's sculpture "The Kiss."

A very strong element in the new post-modern "style" of the eighties is "appropriation," or the outright and obvious borrowing of works of other artists -- sometimes called "quotations" -- to be used as elements in their own work. In Art About Art (1978) the authors make this statement, "There is

clearly an expanded awareness of and interest in art history on the part of artists during the last decades. With art history as their subject, American artists have paraphrased, excerpted, and anthologized other art in numerous styles and forms. There also seems to be an ambivalent attitude toward the historical art -- it is newly presented with either admiration or irreverence or often both."

Throughout the history of art, artists have employed the same themes -- religious, social, humanistic; worked with the same media -- drawing, painting, printmaking, sculpture, etc.; they have used the same symbols; they have arranged, rearranged, flattened, abstracted, distorted the same elements for much the same reason. Ergo: Everything (with the exception of those things that are not yet known) that can be known, learned or taught about the making of art can be known, learned or taught from works of art.

The works of appropriation that students looked at and discussed ranged from the ubiquitous Mona Lisa and one hundred different ways in which she has been quoted and altered, from Duchamp's famous L.H.O.O.Q. to Andy Warhol's Thirty Are Better Than One, to Mona in blue jeans, in the manner of Magritte, with the head of Jackie Kennedy, etc., to the works of Peter Saul who translates paintings such as Rembrandt's The Night Watch, Duchamp's Nude Descending A Staircase and Picasso's Guernica into his own particular vernacular. It is important to note the reasons for using the concept of appropriation in the classroom at all, not only because this problem and its resulting activity was to become one of the more important activities that would result in nineteen times one becoming a history, but because those reasons bear on the question of what, exactly, the study of art history in classrooms should be and the many things it can be. For even nineteen times one hundred and one to be an art history, it has to be more than it has typically been, and closer to Bruner-through-Barkan's (1962) concept of art history's being what the art historian does, with differences only in degree.

1. Appropriation is a cognitive act. One learns about the work [or works] of art from the work [or works] of art -- the parts, content, expressive qualities, etc.

2. Appropriation is a productive act. It directly relates to what artists do, not only in the "Post-Modern" idiom, but what artists have done throughout the history of art.

3. Appropriation is an art critical act. As the critic does in recreating the work in words, the viewer of the newly created work is permitted to see the original work in a new way, or anew.

4. Above all, appropriation is an art historical act. In addition to the cognitive, productive and critical elements, all of which represents some aspect of historicity, appropriation can clarify, amplify and enlarge the work -- the parts, content, expressive qualities, etc. -- in the context of the work of art, the movement, the time in which it was produced, the artist's oeuvre, etc.

In appropriating the work, students would not be merely recreating, but creating a new work and so certain critical/aesthetic decisions, based on a knowledge of the history of the work and the artist, needed to be made. Some of the questions posed in this regard were these:

1. Is the recreation a process of addition rather than subtraction, i.e., have we made changes that add to the work in a meaningful way?

2. Does the recreation clarify or amplify the content? Is a plausible meaning given to the work or is a meaning made clear?

3. Does the recreation clarify or amplify the expressive qualities, style, technique in a consistent manner.

4. Is the new work created in an art historically relevant way?

   4.1 Is the work consistent with the original work; with the artist's body of work;

   4.2 or, if placed in a different context, does it reflect a particular time period or style?

5. Has the recreated work -- as commentary -- made reference to the artist; to the world of art.

Suggestions for appropriation that would need to take into consideration the given criteria as well as things like the artist's special "vision" as seen in the work, the expressive qualities (style, technique) of a work, and the "artistic problems" inherent in the work, and lead to a reexamination or redirection of their research follow -- along with some solutions:

1. Combine the work with another work by the same artist; a different artist. One student successfully exaggerated the artist's style and technique by combining works by two artists, so that from the warmth and soft edges and colors of Bonnard's The Breakfast Room, the view through the window became one of Hopper's cool, hard-edged, and solitary houses. On the other hand, the student who removed the gas pumps and station from Hopper's Gas and combined the remaining elements with another of Hopper's landscapes found that what remained was a perfectly ordinary American landscape, and learned that, by removing the most important element in the painting, she had not only changed the work, but had removed from the work the meaning.

2. Recreate in a different style, e.g., could you do Picasso's Girl Before a Mirror as deKooning might? or, referring to the two most important Abstract Expressionists, Jackson Pollack's Lavender Mist as deKooning might? A recreation of The Biglin Brothers Racing, translating the carefully calculated "realist" style of Eakins into the frantic language of Van Gogh as background, through which the intrepid brothers cooly guide their boat, not only emphasized specific style and technique, but became a humorous commentary on a history of style.

3. Do a series, e.g., could you make a series of works as Monet might, flowers as Georgia O'Keefe might, or continually change one aspect of a work while keeping the remainder of the work unchanged?

4. Do a diptych; a triptych, e.g., the triptych is a common form used by Francis Bacon. Could you add two other panels to one of his single works that would be consistent with the way in which he might extend -- or change -- the meaning you have found in the work.

5. Change the meaning of a work, e.g., what happens to the meaning of the work when the setting remains the same but the actors are changed? Or when the same actors are placed in a different setting, time period, context. By removing the heads of the alienated, automoton-like figures in George Tooker's The Subway and replacing them with the smiling heads of children, the student created a benign atmosphere from one that was tense and ominous, adding to the viewer's understanding of the work, and of the social and cultural context of a particular time, attitude and pessimism in part.

6. Work on a grid or computer-generated graphic idea; use several xeroxed copies to cut and rearrange in Cubist fashion or in a manner of David Hockney's photographic works. Although several students have chosen this approach, slicing a colored xerox copy of Jackson Pollack's Lavender Mist vertically into half-inch sections and carefully rearranging them became one of the more successful ways to amplify for the student both the Pollock and the concept of Cubism.

At least one of the results of this problem -- which was to culminate in three finished works of appropriation -- was that the desired connections began to be made between other works, other artists, other movements. Where, typically, the research papers that were being handed in weekly began with the artist's life, the work or works, a philosophical statement or two -- depending upon their sources (and resourcefulness), and other such necessary trivia, the appropriation problem necessitated their seeing the larger picture. The paradigm example is the one of the student who had been having some difficulty in reading Picasso's Girl Before a Mirror, who began to turn in research excerpts that showed important insights, not only into the nature of art and of Picasso's Girl Before a Mirror, but into the nature of Picasso himself. One such excerpt reads:

> Within each human being, much is locked up and frozen. There are impulses and feelings of which he is unaware, impressions long forgotten, incidents buried far beneath the surface. He can seldom say what precisely is troubling him in the depths. His conscious reactions tell but a part of a larger story.
>
> The world of the imagination provides us with a mirror that enables us to peer into the hidden areas of the psyche.

> Art involves the presentation of an apprehended vision in forms of beauty. The artist is forever struggling to reshape matter in terms of a sensed ideal. He brings together two worlds, infusing the actual with the imprint of the dream (Merchant, 1967).

Her works of appropriation, too, indicate the diligence with which she pursued not only the questions of the psyche, of mirrors, and of Picasso's Girl Before a Mirror, but the history of all of Picasso's images of women, mirrored and otherwise. The works were conceived as a series -- a historic comment on Picasso, his art, and on Cubism. In her first work, the image of the "Girl" in the mirror has been replaced by a figure which is no longer enigmatic, but one -- constructed from two of the "Demoiselles D'Avignon" -- who stares back into the face of the "Girl" in recognition; she is her younger self, her predecessor, her forerunner in the history of Picasso's art and of Cubism. The other works in progress -- planned to replace the original mirror image -- include a totally Cubist portrait, and a more lyrical etching from his later works.

The case of the student and Picasso's Girl Before a Mirror is only one example of a work, chosen because "I liked the colors and the patterns," which gained meaning and importance, both psychologically and historically, and led to explorations into the artist's works and art movements. She may also examine the relationships between Picasso's mirror and the mirror image as an instrument of fantasy such as in Dali's portrait of Gala, in Van Eyck's fifteenth century portrait of Arnolfini and his wife, in sixteenth century Italian Mannerist portraits by Permigianino, in Vermeer's The Artist in His Studio and Velazquez' Las Meninas in the seventeenth. And she might even discover the Baroque and Rococo stage designers who were also fascinated by the visual implications of mirror images.

From this piece taken from Arnason's History of Modern Art (1968), she might be led further to examine a related theme of Picasso's -- the Artist in His Studio -- to:

> the commission from Ambroise Vollard to provide drawings for an edition of Balzac's Le Chef-d'Oeuvre Inconnu (The Unknown Masterpiece), published in 1931. This story concerns a deranged painter who spent ten years painting the portrait of a woman and ended with a mass of incomprehensible scribbles. Picasso's interpretation may show his disbelief in absolute abstraction... He returned to the subject of the painter and his model in a richly coloristic work [1928] which introduces a note of fantasy: reality and illustration are reversed and painter and model become surrealist ciphers, but the portrait on the artist's canvas is a classical profile....

and back to:

> Two key paintings of the 1930s -- Girl Before a Mirror, 1932 and Interior with Girl Drawing, 1935 -- the artist

> plays further variations on this theme. Both have brilliant color and both assimilate classical repose with fantasy and cubist space, through which the early 1930s became one of the great periods of Picasso's career...The magical Girl Before a Mirror brings together Picasso's total experience of curvilinear cubism and classical idealism. The painting is powerful in color patterns and linear rhythms, but above all it is a work of poetry: the maiden, rapt in contemplation of her mirror image, sees not merely a reversed reflection but a mystery and a prophecy. This lyrical work revives the poetry of the blue and rose periods and of his period of classical idealism; it adds a dimension of strangeness to the exotic Odalisques that Matisse painted, and anticipates Braque's haunting studio scenes.

A semester is a very short time, but if the single work, as one of those "stilled moments...[which] put in motion by proper study would expand into years, decades, centuries," can lead a single student to the ideas, not only of Picasso and Cubists, but to Matisse, Dali, Van Eyck, Vermeer and Velazquez, then this work could become "the inspiring center," if not "of a vast historical work" then at least of a small history. And one times nineteen?

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ART HISTORY INSTRUCTION: FROM HISTORY TO PRACTICE

Eldon Katter

Increasingly, art educators are advocating a balanced curriculum model that includes, among other things, instruction in art history in addition to studio production. The use of the phrase "beyond creating" as part of a title by the Getty Center for Education raises the question as to whether the traditional art program concentrating primarily on studio production adequately develops knowledge of art content. Collectively, the theme of this symposium, the tone of the state curriculum guidelines, and the language of the Pennsylvania Art Education Association Advocacy Statement, all strongly suggest that the time has come for the widespread implementation of art history instruction in the state of Pennsylvania. The questions are: Is it happening? Can it happen? Are we prepared to make it happen?

In addition to the much-expected and healthy debates at this symposium on how art history should be defined and approached, there are basic conceptual and research deficits that, unless addressed, may allow art history instruction to remain peripheral in the education of yet another generation of our youth. Such a restrained view of education may eventually result in the degeneration of our culture through the process of involution.

The purpose of this paper is to examine four areas pertinent to art history instruction: (1) methodological foundations of art history as evidenced in the work of art historians, (2) concepts of art history as evidenced in the writings of art educators, (3) research foundations appropriate for relating child studies to art history instruction, and (4) investigations of classroom practices.

Introduction

Joshua Taylor (1966), addressing the historic Penn State Seminar, has said, "...there is no such thing as the history of art. There are, rather, histories of various aspects of art" (p. 46). Art history as a term, then, lacks specificity. In one sense it refers to the work behaviors of artists and information about artists' lives. In another sense it refers to the works of art which artists have produced. In a third sense it refers to the places, times, and contexts within which works of art have been produced. Erickson (1983) describes yet another interpretation of art history. Her definition focuses "...not only on what art historians conclude, but also on how they reach those conclusions" (p. 28). The definition is now extended to the work of the art historians, a process of inquiry.

Given these various conceptions of art history, answers to the question "What is responsible and meaningful teaching and learning in art history?" may likewise lack specificity.

In The Process of Education, Jerome Bruner (1960) advises that the curriculum of a subject should be determined by the most fundamental understanding that

can be achieved of the underlying principles that give structure to that subject (p. 31). He further suggests that the task of teaching a subject to a child at any particular age is one of representing the structure of that subject in terms of the child's way of viewing things. Since art historians are the individuals whose central concern is with the discipline of art history, and art educators are the individuals whose central concern is with the teaching of art history, a review of the literature analyzing how art historians and art educators perceive the discipline may be helpful in determining the basic structure for the teaching of the subject to learners of various ages. Likewise, an examination of the broad field of research studies in child growth and development may have significance in terms of understanding the child's way of viewing things related to art historical concepts.

How Art Historians Approach Their Work

Art historians, like scholars in other disciplines, are usually specialists in a specific type of research or in a specific area of study. They often write exclusively within their own area of specialization, which may account for the wide range of definitions of art history and certain ambiguities about what art historians do. In examining how art historians approach their work, several methodological approaches become evident. Each makes use of special means toward special ends.

As the History of Objects

One of the most disciplined directions some historians have followed might best be described as the history of objects. This strand of art history has drawn its traditions from the field of archaeology. Max Friedlander, Charles Montgomery, E. McClung Fleming, and Craig Gilborn personify this approach.

Max Friedlander (1932), concerns himself with the art-historical activities of the connoisseur, as does Charles Montgomery (1961), who, in describing an approach to connoisseurship, identifies fourteen operational steps directed toward the object. E. McClung Fleming (1974), concerned primarily with the decorative arts, describes a model for art history which identifies five basic properties of artifacts: history, materials, construction, design, and function; and four operations to be performed on the properties: identification (including classification, authentication, and description), evaluation, cultural analysis, and interpretations. Craig Gilborn (1978), working out of the study of popular culture, identifies three basic operations for art historians: description, classification, and interpretation.

In general, their methodology consists of assembly of a number of objects distinguished individually and by class, their careful description, and their organization into a sequence on some determined principle so that they form a continuity or ordered unit in our knowledge.

Emphasizing objective research, thoroughness, and systematic study, the methodology has generally proved to be the basis upon which much of art history is constructed. The capacity for making visual discriminations and specific visual discriminations and specific visual distinctions becomes crucial to their work.

As the History of Form

Hand in hand with the history of the objects of art is the notion of art history as the history of form. This strand of art history has been spurred on by its appeal to the field of art criticism. It came into its own at a time when formal concerns were a major interest of the artist. The formal aspects of a work of art become the major content of the study and the decisive feature in organizing groups and sequences. The writings of Wolfflin (1913, 1932), in which he creates a vocabulary for formal happenings, is essential to this approach. The art historian and critic Roger Fry (1927) was instrumental in applying Wolfflin's theories to the understanding of contemporary art. Fry's 1927 work, Cezanne, A Study of His Development, exemplifies this approach to art historical documentation.

As the History of Style

Closely related to the study of art history as the study of form is the approach to art history as the history of style. To Meyer Schapiro (1953) "...style is the essential object of investigation" (p. 287). He sees style as a criterion of the date and place of origin of works, and a means of tracing relationships between schools of art. Styles becomes a quality and meaningful expression through which the personality of the artist and the broad outlook of a group become visible.

As the History of Ideas

A fourth approach to be identified in the diversified art historical discourse is the description of art history as the history of ideas. This strand of art history has drawn its tradition from the field of comparative literature and the broad field of the humanities. Panofsky (1955) has written about art history as a humanistic discipline in Meaning in the Visual Arts. He suggests that the objects of art history come into being by a process of "recreative aesthetic synthesis" (p. 20). The generalizations drawn by means of this kind of study are largely speculative, and are dependent on continuous application of comparative values.

As the History of Culture

Another identifiable strand among the many histories of art might be called the histories of culture. This rather popular approach stresses the interaction between social systems and art. This stand draws its traditions from the fields of sociology and anthropology. In this type of study of art history, art serves as a useful key for the study of society. Art is seen as the manifestation of a social condition. To understand change in art, one must look for the source in a changing society. Historians using this approach use art to give evidence of and to illustrate the nature of social condition or change.

The work of Mark Roskill, Alan Gowans, Douglas Fraser, and Jules Prown serves to identify this approach. Roskill (1976) discusses the origins and growth of art history as a science with definite principles and techniques, rather than a matter of intuition or guesswork. He suggests that art history

overlaps with a number of other areas such as anthropology and sociology. He points out that works of art are part of the society from which they spring and one cannot learn about one without learning about the other (p. 11).

Gowans (1974) acknowledges the contribution that sociological inquiry might make to our understanding of art history when he states that "...historic arts must be studied in terms of their original social function" (p. 101). Douglas Franse (1966) is an art historian who specializes in primitive art. He believes that "...art history endeavors...to reach an understanding not only of the forms and meanings of an object, but also ultimately of the entire culture from which it came (p. 34). Jules Prown (1982) describes his work as an art historian as progressing through three stages: description, deduction, and speculation. Each stage is characterized by several steps. He maintains that style is inescapably culturally expressive, and that the formal data embodied in a work of art is therefore of value as cultural evidence (p. 11).

As the History of Symbols

The history of art as the history of symbols, iconography, is also a distinctive strand among the many approaches to art history. Subject matter becomes an important part of the works content as the iconographist attempts to restore the literal meaning and the significance of the symbols in the work. The iconographic search can be an intense investigation through archives and obscure sources to determine the true meaning of a puzzling depiction. In his introduction to Studies in Iconology, Panofsky (1939) presents a thorough analysis of this area of this area of specialization which interprets the representational aspects of art works.

As the History of Artists

The biographical approach is perhaps the most pervasive stand among the histories of art. The history of the artists' intimate, personal life has popular appeal.

As the History of Personality

Closely related to biography is the approach to art history as a type of psychoanalysis. Meyer Schapiro (1952, 1967) introduced psycho-analytic theory in this documentation of Cezanne's work.

Summary

Given the many and diverse methods that art historians employ in scholarly inquiry, if one were to have to answer the question of what art history really is, one would have to say that it is all of these things, carefully balanced and modified. While the specialist is surely justified in following any one of these diverse methods, one cannot do so without some awareness of the other possibilities. Certainly, given the purpose of this paper, it seems appropriate to conclude that for a young student to be introduced to the study of art through only one of these approaches would leave that student with a distorted view of history and an inadequate experience of art.

Art historians use general historical methods, but deal primarily with works of art with support from a wide range of literary and other primary sources. They touch all time periods of history and all locations of human culture as they identify, verify, describe, and catalogue art works. They look at subject matter, formal qualities physical and technical properties, function, expressive meaning, and style. Although they might be influenced by social, political, economic, or religious issues, they attempt to be totally objective as they work toward recreating art works and reconstructing contexts, meanings, and functions through examining the cultures that surround works of art both past and present. They trace iconography, make attributions, analyze styles, synthesize, and provide interpretations as they produce and present knowledge about works of art. They make discriminating visual distinctions and judgments. They make an infinite series of analogies and are attentive to reciprocal visual and literary metaphors of form and content. Their work can be seen as creative in that they invent ways, often through metaphorical connections, to make the strange familiar. In short, they use all the best of the basic general education skills in all phases of their work.

How Art Educators Define Art History

Recent studies by art educators which examine the discipline of art history include works of Mary Erickson, Graeme Chalmers, and Edmund Feldman. Erickson (1974) has analyzed the writings of prominent art historians which are taken to be cases of art history. Her findings describe art history within an organizational structure characterized by several distinctions: essential research, interpretation, and explanation.

Her broadest distinction describes those activities engaged in to account for art historical events - essential research. According to Erickson, essential research refers to "those activities engaged in to establish essential data for art historical accounts, i.e., specific factual claims about the appearance, authorship, date, provenance, technique, or function of particular works of art" (p 10). Within the general activity of essential research are the more specific activities of description and attribution.

The art historical activity of description is directed at investigating individual works of art. The methods Erickson identifies for establishing descriptive claims include measurement, observation, comparison with ordinary visual experience, empathy, and recording of findings (p 153).

The art historical activity of attribution is directed at investigating individual art historical events. The methods considered necessary for building attribution cases include description, seeking and weighing evidence, comparing art works formally and hypothesizing (p 153).

Interpretation activities lead toward explicating the meaning of particular works of art. Erickson distinguishes two kinds of interpretation - formal interpretation and iconographic interpretation. The art historical activity of iconographic interpretation, directed at investigating individual art historical events, employs the methods of hypothesizing, description, and attribution.

"Formal interpretation relies more heavily on formal aspects of the works as evidence. Whereas iconographic interpretation relies more heavily on the representation aspects of the work under investigation" (p 154).

Explanation refers to the activities engaged in to account for change among art historical events. Within explanation activities, Erickson distinguishes between generalized and particularized explanations:

> "Both generalized and particularized explanations are activities directed at investigating a number of art historical events. Both result in explanations of art historical change. Both are built on evidence about art historical events, including essential research claims and interpretations. However, generalized explanation makes particular use of evidence of regularity among those events. Questioning of evidence is important in building either sort of explanatory case. Generalizing is an essential method for building generalized explanations, while judging significance and identifying influence are essential methods for building particularized explanations" (p 155).

Based on her dissertation findings, Erickson advocates teaching art history as a discipline based on the behaviors of art historians. She describes a methodology for teaching this approach to art history in her article "Teaching Art History As An Inquiry Process" (1983).

For curriculum purposes, Feldman (1980) recommends that art history be thought of as a species of anthropology. He is critical of the chronological method of presentation of art history and believes that the study of art history would be more popular in the schools if it were conceived of and taught in much the same way as anthropology approaches the study of mankind. "Our students need tools to recognize, appreciate, and cope with the plethora of cultural forms and expressions that a complex civilization generates" (p 8). This view of the teaching of art history is shared by Graeme Chalmers (1978). Chalmers has reviewed the literature in sociology, anthropology, and art education as it relates to art history. His examination provides several useful models for the study and teaching of art history. He notes that the traditional approach to the teaching of art history places emphasis on the development of Western art, particularly the great monuments. "There is typically a major emphasis on styles, names of artists, dates, places, and slide recognition of the masterpieces in the history of Western (European) art before 1960. At the same time, instructors may claim that appreciation is the major goal" (p. 18). Chalmers advocates giving attention to popular and folk arts of many cultures and recommends an interdisciplinary focus organizing art historical studies around such themes as "art and religion, art and social status, art and politics, art and technology, art and economics, art and decoration, etc. (p 24).

The Indian sociologist Mukerjee, the art historian Moffat, and Haselberger, an Austrian ethnologist, are the three writers Chalmers identifies as providing

useful models. Mukerjee (1954) lists as the proper subject matter for inquiry in the arts: (1) the social and ideological background of the artist; (2) the individual artist's original achievement and the art tradition; (3) the form, motif, and theme of art in relation to the precise historical setting; and (4) the acceptance or rejection of the art object.

Moffat (1969), an art historian writing in the field of art education, has published a checklist for looking at any work that attends to: (1) content - the idea expressed; (2) form - the vehicle used to express the idea (materials, specific form, use of space, texture, mass, color composition); and (3) environment - the historical background, including the artist's historical placement, cultural background, national or ethnic characteristics, philosophic or religious currents, etc.

Haselberger (1961) has proposed a detailed process for the study of art that involves four primary tasks which are summarized for her list as:

1. Detailed systematic study of individual art objects. Such a study should describe the genesis and structure of the subject, establish its spatial and temporal classification, and analyze its place within the whole culture.

2. The artist's biography. Biographies should include a chronological account of all important events in the artists' lives. It should also trace the development of their styles and characterize their creative abilities. Accounts of the influences exerted by their work are also desirable.

3. Study of art in the whole structure of the culture. Which objects are considered works of art by ethnological peoples? What is the role and influence of the artist? How are art, economy, social organization, and intellectual life interrelated?

4. The history of art. Even if their work concerns ethnological cultures, the investigators of art eventually move into problems of time and space. They establish dates (at least relatively) for art objects, and assign them to a particular locality; they trace related complexes and describe their casual and dynamic inter-relations. Further, they sift out the pioneering, historically significant artists and works of art, and seek to identify periods and specific trends through time (p 343).

How Developmental Research Relates to Art History Instruction

Joshua Taylor (1966) believes that the proper place to begin the study of art history is with the works themselves (p 51). He stresses an education to expand the child's perceptual and language skills and the intensification of experiences with works of art. Perceptual and linguistic development, then, become significant areas of investigation when related to works of art. Developmental studies of space and time concepts are also significant areas of investigation, as are research studies related to cognitive learning styles.

Linguistic Development

Descriptions and collections of childrens' verbal responses to art are becoming a significant part of the literature of art education, but patterns of development have not been established nor have such responses been related specifically to art history. The work of Howard Gardner and his colleagues has importance for the teaching of art history, although there have been no specific relational studies. The finding that primary children are able to make correct selections when a linguistic metaphor is depicted in the context of a picture is significant for finding ways to approach interpretation (Gardner, Winner, and others, 1979, p 72). Equally important in establishing a sequence for teaching interpretation is a finding in a later work by Winner (1982). She reports: not until the middle years of childhood do children spontaneously notice expressive properties in works of art (p 110).

Burkett's (1986) report on a developmental sequence of children's verbal concepts in art is significant for the teaching of art history and worthy of further study. Parson, Johnston, and Durham (1978) have also studied the development of children's artistic responses. They have focused on responses to topics of representation, subject matter, feelings, artistic intent, color, and evaluation. They begin to approach a state theory, but it is hardly analogous to the familiar steps of children's graphic expressions.

Perceptual Development

The perceptual foundations of art history instruction do not exist, as such, in the literature of the field. One must look to studies done in relationship to other areas of art instruction and then determine if they have any significance for teaching of art history. At a very rudimentary level, two such studies might be worthy of investigation. Arnheim's (1969) categories of perception might be helpful in explaining the perceptual process entailed in art history. The use of observation, description, selection, and generalization seems appropriate for almost all areas of art instruction. Bruner's (1958) four stages of discriminate perpetual decisionmaking is initiated by a cursory primitive scanning, proceeds to a seeking of relevant cues, is followed by the formation by a tentative categorization, and concludes with a confirmation that results in a final categorization. The process involves a progression away from merely subjective, cursory responses to greater discriminatory powers that result in a judgment based on evidence that has been examined. The process seems very close to art history. These two examples should suffice to illustrate that there is a need to survey the literature in this area and to analyze the studies in relation to art history instructional needs.

Learning Style Theory

Lovan-Kerr's (1983) study relating art criticism methodologies and aesthetic perception to cognitive learning styles may have significance for art history as well. A better understanding of the influences of learning style in responding to art could be an important step toward the development, teaching, and learning of art history. Housen classified museum visitors into five learning types and recommended specific tour methodologies to accommodate the different styles.

Summary

There are numerous studies in the literature of art education that have implications for art history instruction. However, application of data from such studies will require careful attention to the qualifying variables. Despite these studies, there is no developmental framework for art history comparable to documentation in child art.

However, the implementation of art history instruction should not be dependent upon the existence of a developmental model. The problems that have come from relying on a model of children's graphic expressions developing through a series of linear, age-referenced steps is well documented (Wilson and Wilson, 1982). As Martha Taunton (1982) concludes, "observation and research are beginning to indicate that we underestimate children's capabilities" (p 106). We should assume that young children can enjoy art history and then adopt a strategy that insures that they do.

Even though children do not develop abstract concepts that are important for historical understandings until their teens; and even though they lack a concept of historical causality and historical chronology; young children do understand clearly the concepts of before and after, long ago and just a little while ago. There seems to be no valid reason for postponing the teaching of art history until the teenage years. Young children have developed many cognitive skills that are important for the enjoyment of art history instruction.

Nevertheless, a general frame of reference of art historical understandings would be helpful. As an initial step toward this end, a rudimentary analysis of art history behaviors based on Erickson's art history inquiry process, Bloom's Taxonomy of Cognitive Objectives and Piaget's Stages of Cognitive Development follows.

A RUDIMENTARY ANALYSIS

A PLAN FOR A TAXONOMY OF ART HISTORY LEARNING BEHAVIORS

Erickson's Art History Behaviors	Bloom's Taxonomy of Cognitive and Affective Objectives.	General Skills	Piaget's Stages Of Cognitive Development
Reception*	Receiving Awareness Willingness to Receive Controlled Attention	Curiosity Recognizing an object as art and as being worthy of study Paying attention Expressing interest	
Description	Perception Knowledge of Specifics	Observation Perception Identification Discrimination and Differentiation Measurement Quantification Comparison with ordinary visual experience Recording of descriptive findings	Pre-Operational Concrete Operational 7-11
Reconstruction	Knowledge of Ways and Means Comprehension Translation Extrapolation	Imagery and Visualization Causality and Conservation Translation	Concrete Operational 7-11

Attribution	Knowledge of Ways and Means Knowledge of Universals and Abstractions	Classification Generalization Seriation Seeking and weighing evidence Comparison Hypothesizing Orientation in time and space	
Iconographic Interpretation Formal Interpretation	Comprehension Analysis Synthesis	Constructing metaphors and analysis Separating essences from their concrete embodiment to conceive general meaning Abstraction Speculation Summarizing Symbolization Empathy	Formal Operationa 11-15
Generalized Explanation Particularized Explanation	Synthesis Evaluation	Generalizing Predicting Transformational Imagery Judging significance	

*added by Katter

Approaching the Question of Classroom Practice

What then might represent meaningful content in art history? The Georgia State Department of Education (1982) recommends a number of specific learning objectives and classroom practices. Basically, it recommends that the study of art history include the study of major works, artists, and movements in the student's own culture as well as other cultures, both contemporary and historical. Classroom methods should provide contact with great works of art leading to an increased understanding of human ideals and aspirations. Appreciation of the heroic, comic, and tragic in human affairs is also advocated as an outcome of art history instruction. The broad spectrum of art works used should provide contact with great works of art leading to an increased understanding of human ideals and aspirations. Appreciation of the heroic, comic, and tragic in human affairs is also advocated as an outcome of art history instruction. The broad spectrum of art works used should provide examples of human courage, endurance, and achievement. The approach to teaching should be such that the student will come to recognize major historical periods, works, artists, and styles. A program should bring students into contact with clear, interesting writing of discourse explaining technical discoveries and historically important innovations. Relationships between particular art movements and other historical or sociological events are considered to be important understandings to be developed, as are the connections between art styles and life styles from different cultures and historical epochs (p 21).

Erickson (1983) in "Teaching Art History as an Inquiry Process" and Erickson and Katter (1981) in the game rules for Artifacts and How Do You Do Art History? present the following sequence of exercises for art historical inquiry which can be the basis for a variety of activities and modified for various age groups. They parallel the principles that give structure to the discipline of art history.

1. Reconstruction. Art works do not always survive into the present in their original form and condition. Reconstruction is the process of verifying that the present work is unaltered, or discovering the original appearance of the object. Select a well designed artifact or visual which is in need of reconstruction. Ask students: is it complete? If not, what is missing? Is anything added? Has time changed its appearance? How? Does it look the way it did when it was new? How could you make it look "almost new"? How could you find out how it is supposed to look or how it looked when it was new?

2. Cataloging. Cataloging is the process of systematically recording basic information on existing works. Looking only at the appearance of a series of ten postcard size reproductions, put the entire set into chronological order. Confirm and/or correct your order by checking the data on the back of each piece.

3. Connoisseurship. Connoisseurs are persons who are so familiar with works in specialized areas (certain times, types of objects, artists, nationalities) that they are able to place unidentified works according

to time, place, or artist. Familiarize yourself with a set of works. Identify interesting and characteristic details and make a note of them. Examine other works outside your set and look for the same characteristic details.

4. Description. In order to draw any conclusions about a work, it is important that it be very carefully examined. A description is a verbal report of careful observation. Select an art work or reproduction which interests you. Can you determine through what process(s) the original work has produced? Inventory in detail of formal elements (line, shape, color, value, texture) in the composition. Do not interpret. Limit your description to what others could also easily see if you simply pointed to it.

5. Date attribution. Dates are established for works by appeal to several types of evidence. Works might continue a tradition established earlier. Works might initiate a development which succeeded them in later works. They might reflect events of a particular era. Hypothesize a date for when a particular work was done and build an argument with evidence to support your conclusions.

6. Historical interpretation. Interpretation is a process of objectively finding meaning in art works. Historical interpretation is finding a meaning which could have been expressed and understood in the era when the work was produced. Iconographic interpretation depends largely on subject matter for its evidence. Select an art work or illustration from this century whose meaning (mood, tone, significance, point) intrigues you. Activate your memories and consult other sources to help you reestablish the major events, circumstances, and values of the times when this art was produced. Interview an older acquaintance or relative about that time period. Are there symbols, metaphors, or themes in the work? Do the formal elements or the composition suggest an attitude or feeling? Propose a single sentence interpretive statement of the meaning, point, or significance of the work. See if you can support that conclusion with detailed formal, representational, and contextual evidence.

7. Narration/explanation. Changes which occur through time can be explained by connections drawn through a series of identified influences, traditions, and innovation. Such an explanation takes the form of a narrative account. Change can also be explained through discovery of regularities which suggest laws or principles. Such explanations are sometimes called scientific. Examine a set of ten postcard reproductions in chronological order. Can you identify any style groups (sequential, parallel, or overlapping)? Do you notice any transitions, progressions, cycles, or revivals? How might changes in the works have been influenced by world events, technological developments, or attitudes toward life? Can you tell the story or present the principles which explain the changes you find in the series of art works?

8. Scholarship. A scholar is aware of other work done in the area being investigated. He/she critically examines related literature to point our inaccuracies or weaknesses and also to find valid theories and conclusions which support or force re-evaluation of the position being developed by the investigating scholar. Research the literature on commercial design and illustration in the 20th century. Prepare a history of sheet music design. Present this history to other scholars in your class.

Summary

Historical concepts do not develop magically. A child who has enjoyed dramatic stories of "heroic" artists living in distant times and strange places; who has built a model of a pyramid or a Greek temple; or who has constructed a loom, woven a tapestry, painted a portrait or made handmade paper will be in a better position to develop more sophisticated historical concepts for later, more serious study of art history than the child to whom all of this is a blank.

For young children, art historical content should be embodied within the concepts that they have already developed. The content of children's everyday experience yields the basic concepts we use to make sense of humanity: love/hate; fear/security; good/bad; courage/cowardice; power/weakness; oppression/freedom; punishment/reward; generosity/greed; resentment, anger, revolt, ambition. These themes can be found in a wide range of art works that would appeal to learners of all ages.

Using concepts derived from immediate experience will help to make the world of our artistic heritage more meaningful. In the history of art there are real heroes who did great things and children can enjoy learning about them. We do not have to falsify. We have to simplify for storytelling. Content about art works and artists should consist of real events, real characters, real times, and real places. The events should be dramatic, told within the framework of humanity - such as artists' struggles against oppression, poverty or ignorance; and artists' struggles with ideas and materials.

The history of the work of art historians is filled with fascinating "detective stories" that could be retold for children's comprehension and enjoyment.

For other approaches to the teaching of art history, we might also look at ways in which children naturally inquire about the real world. Children seem to have a fascination with apparently random details. They collect things such as baseball cards, rocks and stamps. They pursue endless facts about all kinds of trivial things that impinge on their awareness. Organizing, classifying, grouping, cataloging, describing and explaining collections of artifacts, advertisements, postcards, logos, and inexpensive art reproductions would be a good foundation for developing interests in art history. Children are also fascinated with the extremes or limits of reality. They want to know who really was the tallest, the smallest, and the fastest. To them, The Guinness Book of World Records is one of the "Great Books." Compiling lots of "world records" about art and artists engages children in early historical inquiry.

Finally, the activities presented in Mommy, It's a Renoir! (Wolf, 1985) offer promise for introducing young children to the serious study of art history.

Conclusions

The general state of art history instruction as it appears in the literature is one of diverse interpretations and diffused methodology. There are few specific cues for classroom implementation. The theoretical and research deficits are but yet a further indication of our preoccupation with artistic production. There is some evidence that this trend is changing, but there is a need for a large body of research-based questions that have yet to be asked.

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SYMPOSIUM SCHEDULE

Friday, November 7, 1986

11:00 A.M. to 12:00 Noon	Participants arrived at King's Gap
12:00 Noon to 1:30 P.M.	Lunch, Welcome, Introduction, Announcements
1:30 P.M. to 2:30 P.M.	Dr. Danielle Rice
2:30 P.M. to 2:50 P.M.	Mrs. Diane Brigham
2:50 P.M. to 3:20 P.M.	Refreshment Break
3:30 P.M. to 3:40 P.M.	Ms. Bay Judson
3:40 P.M. to 4:00 P.M.	Ms. Kimberly Camp
4:00 P.M. to 6:00 P.M.	Dinner and Relaxation
6:00 P.M. to 9:00 P.M.	Informal Discussion in Lounge

Saturday, November 8, 1986

7:00 A.M. to 8:00 A.M.	Breakfast
9:00 A.M. to 9:00 A.M.	Mr. Earl McLane
9:20 A.M. to 9:40 A.M.	Dr. Ron Mitra
9:40 A.M. to 10:00 A.M.	Dr. Albert Hurwitz
10:00 A.M. to 10:30 A.M.	Refreshment Break
10:30 A.M. to 10:50 A.M.	Mrs. Judith Meinert
10:50 A.M. to 11:10 A.M.	Ms. Jennifer Pazienza
11:10 A.M. to 11:30 A.M.	Ms. Mary Louise Ford
11:30 A.M. to 11:50 A.M.	Ms. Jackie Thomas
12:00 Noon to 1:00 P.M.	Lunch
1:00 P.M. to 2:00 P.M.	Dr. Brent Wilson
2:00 P.M. to 2:20 P.M.	Dr. Mary Erickson
2:40 P.M. to 3:00 P.M.	Mr. Clyde M. McGeary
3:00 P.M. to 3:40 P.M.	Refreshment Break
3:00 P.M. to 4:00 P.M.	Mr. James Vredevoogd
4:00 P.M. to 4:20 P.M.	Dr. Joseph B. DeAngelis
4:20 P.M. to 7:00 P.M.	Relaxation and Dinner
7:00 P.M. to 9:00 P.M.	Informatl Discussion in Lounge

Sunday, November 9, 1986

7:00 A.M. to 8:00 A.M.	Breakfast
9:00 A.M. to 9:20 A.M.	Dr. Mary Burkett
9:20 A.M. to 9:40 A.M.	Dr. Barbara Fredette
9:40 A.M. to 10:00 A.M.	Refreshment Break
10:00 A.M. to 10:20 A.M.	Dr. Marjorie Wilson
10:20 A.M. to 10:40 A.M.	Mr. Eldon Katter
10:40 A.M. to 12:00 Noon	Evaluation and Planning
12:00 Noon to 1:00 P.M.	Lunch
1:00 P.M. -----	Participants Depart King's Gap